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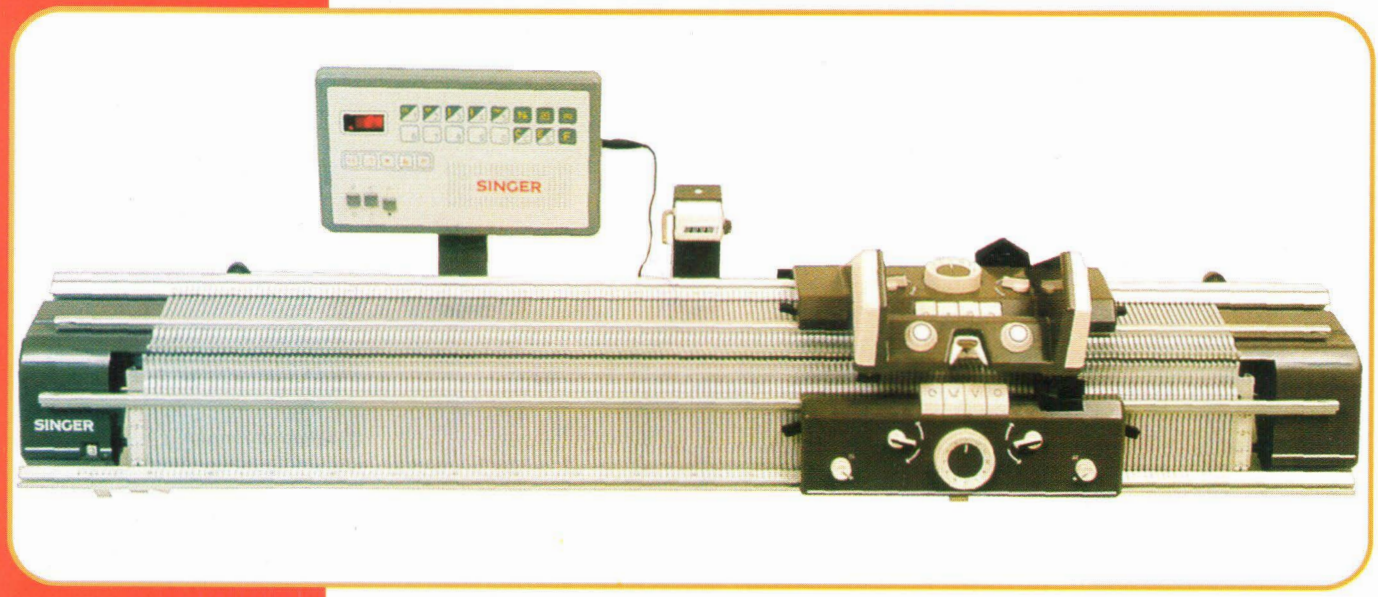
MACHINE KNITTING NEWS

WIN A SUPER SINGER PRIZE!

A System 624 Electronic Knitting Machine

COMPETITION



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HOW TO ENTER

Simply unscramble the anagrams in the box to find eight words/phrases connected with our competition prize. Write your eight answers on a postcard or on the back of an empty, sealed-down envelope, together with your name and address, and post your entry to:

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Closing date for receipt of entries is Friday, January 6 1995.
If you do not wish to receive mail from any other companies, please indicate.

RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. The prize will be awarded to the sender of the first correct entry drawn after the closing date. It must be accepted as offered.

Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. Only one entry per person.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Aspen Litharne Publishing, the printers of *Machine Knit Today*, or Singer UK Ltd.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.

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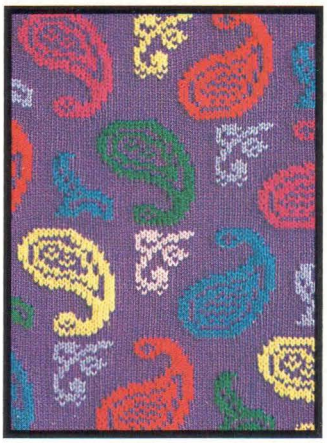

patterns

Lady's Cable and Rib Tuck Sweater
cosy dressy knitting for all machines with a ribber
8

Lady's Garter Stitch Cardigan
her denim and garter stitch look in a fashionably long cardigan can also be worked on punchcard machines with a garter carriage
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Man's Garter Stitch Sweater
the great look of denim plus the garter carriage for a look he'll love. Work it on punchcard machines
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Lady's Two-piece Evening Suit
a little lace and a little glitter with a skirt to make whatever length you prefer, makes this a great special occasion two-piece. For punchcard machines with lace carriage
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an alternative top for our two-piece suit
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take a soft yarn and a little lace for a rather special top which can be knitted on any punchcard machine with a lace carriage
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Special Christmas decorations you can make easily, created by Betty Barnden

SEASONAL OCCASIONS

When it comes to Christmas time, we are all so busy rushing around we don't have too much time for knitting — but if you can find just an hour or two to spare, you can use your knitting skills to make some special Christmas decorations. Maybe the children could even help!

These Christmas stars are both quick and easy to make, using oddments of lurex yarn. You could make several stars of different colours and sizes to hang in a window. The star mobile in Sketch 1 can be made to hang below a light fitting, where it will sparkle as it moves; or make a chain of small stars as in Sketch 2, to decorate a shelf or mantelpiece, or to hang on your tree.

Two methods of making stars are given. Both methods use two knitted triangles to form a six-pointed star, but they are stiffened in different ways. The arms of the large star are held in position by two drinking straws threaded through narrow hems; the top point is then stretched by the hanging thread, and the lower point by the weight of the tassel and beads. The smaller stars are stiffened by painting with diluted fabric glue.

YARNS AND MATERIALS

For a really sparkly effect, choose one or more shades of 4 ply lurex yarn. You could use two or three shades of gold or a combination of bright colours such as red, green and gold. You might prefer silver and blue; or bronze, silver and gold — whatever you fancy. The large star uses about 10g of yarn and the small stars even less.

Search through your buttons and beads for suitable trimmings: choose plain or coloured glass, or metallic finishes to complement the yarns. Oddments of suitable ribbon or ribbon yarns, could also be useful. You might like to decorate the stars with sequins, or shade them with metallic spray paint.

THE STAR MOBILE

Make one large star as given below and about five smaller stars in different sizes (see Sketch 1). Hang the smaller stars from the large star as shown, threading the strings with beads held in place by knots.

THE CHAIN OF STARS

Make as many stars as required, all the same size, and use one of the thread ends from each star to stitch the next in position, adding beads held in place with knots if desired.

LARGE STAR

MACHINES
These instructions are suitable for all machines.

YARN
4 ply Lurex.

SIZE
Approx 16cm across.

MATERIALS
Approx 10g of 4 ply Lurex yarn.
2 drinking straws.
About 5 gold beads.
Oddment of ribbon yarn (for tassel).

MAIN TENSION
Not critical, approx T7.

ABBREVIATIONS
See page 20.

TRIANGLES
Work two alike

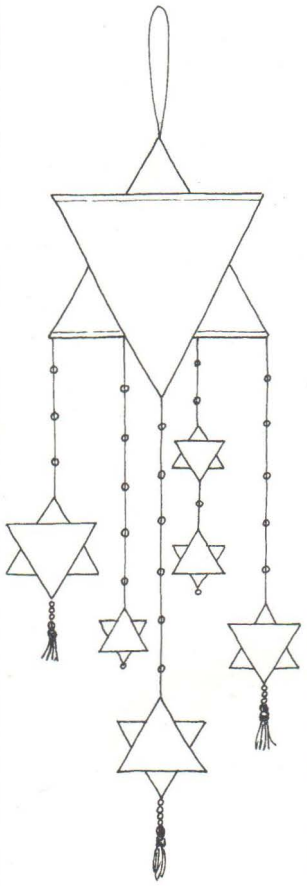
Push 49 Ns to WP. Using WY, cast on and K a few rows ending CAR.

RC000 Place a marker on 17th N in from each side. Using MC and MT, K6 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row, *at the same time* enclosing a drinking straw in the hem. Don't worry if the straw does not seem long enough because when the work is removed from the machine, it will actually be rather too long.

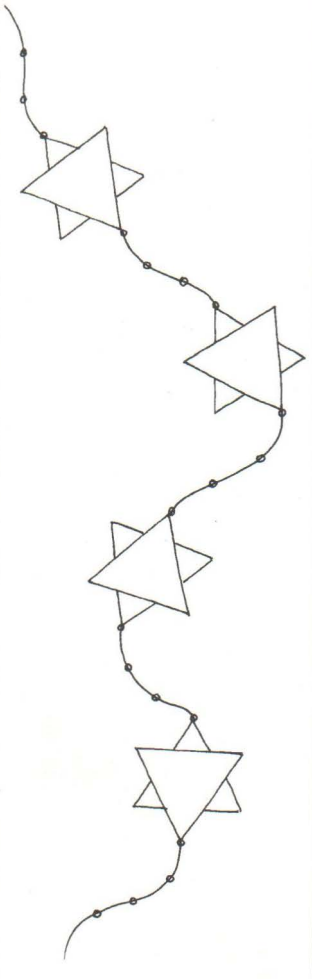
RC000. *K2 rows, dec 1 st at each end*. Rep from * to * 7 more times. 33 sts rem and RC shows 16. Place a marking thread at each end of next row, and rep from * to * 8 more times. 17 sts rem and RC shows 32. Place a marking thread at each end of next row and rep from * to * 7 more times. 3 sts rem and RC shows 46. K2 rows. Dec 1 st at each end on to centre N, K1 row, break yarn and pull through.

TO MAKE UP
Remove WY from cast on edges and carefully ease straws through hems so that they stick out on each side. Then pull the triangles lengthwise into shape. With knit sides together, arrange triangles as shown in Diagram 1, matching the marking threads as shown, and pin in position. Stitch together all round the dotted line. Cut both straws to the same length and join the side edges of the hems to prevent them slipping out. Leave a long thread on one point to form a hanging loop.

SKETCH 1



SKETCH 2



TASSEL

Cut a piece of stout cardboard about 10x7cm and wind the ribbon yarn round it lengthwise about 20 times (see Diagram 2). Cut a 25cm length of yarn and use a needle to pass it under the loops of yarn at one end of the card, then tie a knot as in the diagram. Cut through the wound yarn at the other end of the card. Fold the tassel as shown in Diagram 3 and use another 25cm length to knot round the top of the tassel as in Diagram 3; wrap round several times, tie another knot and thread the ends down through the tassel. Trim ends. Thread about five beads on to the tying thread and sew to lowest point of star.

Depending on the yarn and beads used, you may need to adjust the number of beads to make sufficient weight to prevent the point of the star from curling. Do not press — plastic straws will melt! If necessary, spray with water and hang up to dry.

SMALL STARS

Instructions given for 3 sizes — see Diagram 4 for assembly.

MATERIALS

Oddments of 4 ply Lurex yarn.

Fabric glue such as Copydex, and a paintbrush.

Waterproof surface for pinning to, such as a piece of thick cardboard covered with polythene.

TENSION

T7 to measure approx 6[8:10]cm across.

FIRST TRIANGLE

Push 21[27:33] Ns to WP. Using WY, cast on and K a few rows ending CAR. RC000 Using MC, cast on by hand ('e' wrap) from L to R. Use MT. **Place a marking thread on 8th[10th:12th] N in from each side. *K2 rows. Dec 1 st at each end*. Rep from * to * 2[3:4] more times. 15[19:23] sts. K1 row. RC shows 7[9:11]. Place a marking thread at each end of next row and K1 row. Dec 1 st at each end. 13[17:21] sts. Rep from * to * 3[4:5] more times. 7[9:11] sts. RC shows 14[18:22]. Place a marking thread at each end of next row. ***Rep from * to * 2[3:4] more times. 3 sts rem and RC shows 18[24:30]. K2 rows. Dec 1 st at each end on to centre N, K1 row, break yarn and pull through.

SECOND TRIANGLE

(Use a different colour if desired)

Work as given for first triangle to **. With wrong side of first triangle facing machine and top point downwards, pick up [9:11] sts from between 3rd set of marking threads on to centre 7[9:11] sts of work. Rep from * to * as given for first triangle, 3[4:5] times in all. 15[19:23] sts rem. K1 row. RC shows 7[9:11]. Pick up one marked stitch from first triangle at each side (at second set of marking threads) on to each edge of work and K1 row. Dec 1 st at each end. Rep from * to * 3[4:5] more times. 7[9:11] sts. RC shows 14[18:22]. Pick up 7[9:11] sts between first set of marking threads on cast on edge of first triangle. Complete as given for first triangle from *** to end.

DIAGRAM 1

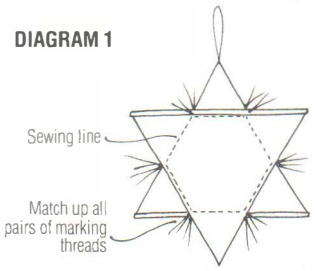


DIAGRAM 2

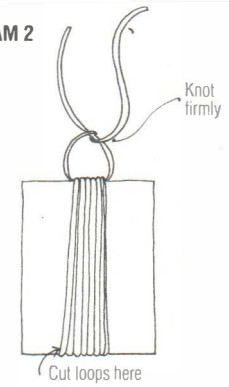


DIAGRAM 3

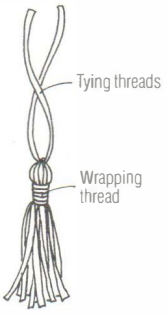
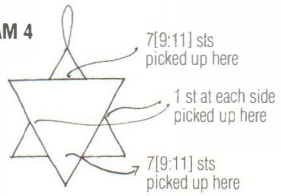


DIAGRAM 4



TO FINISH

Pin out the star flat on to the plastic surface, with a pin vertically through each point. Thin a little fabric glue with water to about the consistency of milk and paint the star generously, allowing the glue to sink into the yarn until it is thoroughly soaked. Leave to dry completely.

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EDITOR'S LETTER

Are you managing to build up to the festive season without too much of a panic? We've tried to make this issue extra special — with our Gift Works supplement full of quick and easy gifts for you to make for the whole family. We've toys, a playmat and waistcoats for the youngsters in your life; waistcoats and accessories for your friends and families.

Of course, you can also take advantage of the designs in the magazine. The Adapt-a-Pattern is an extra easy knit, great for beginners or a knitter in a hurry! We've also added some accessories, so you can make one garment and wear it three different ways! Garter carriage owners can get on with a few other jobs, whilst they let the machine take the strain to knit our man's sweater or the lady's cardigan. For that special Christmas function we've a lady's suit — make the skirt as short as we have — or lengthen it to suit your taste and modesty needs. Then choose from our two matching tops — the short one with the beaded edge, or the long-line tunic. For occasions where warmth and glamour are required — choose the cable and rib sweater.

If you have a little time to spare, then put it to good use and participate in the Mencap Speed-Knit. Using your favourite hobby to help a charity is a pleasing thing to do and you could even win a prize! Whilst we're talking about prizes, make sure you take the time to enter this month's competition with the chance to win a Singer System 624.

Even the most enthusiastic knitter will be unable to avoid some Christmas shopping — we have some great ideas for your knitting friends. Why not treat them to a gift subscription? We will add a gift card for you and start their subscription with the January issue. If you are looking for a stocking filler — what about the *Machine Knitting News/Machine Knit Today Diary*?

Full of hints and tips and design inspirations for each month, plus all the basic information you want at your fingertips, such as our extensive address list, sizings and machine symbols. Still need more presents? We have lots of suggestions in our Spotlight feature and a whole selection of great books in Books, Bytes and Stitches.

Of course, we hope you will be able to fit in a little fun reading and knitting time. Betty Barnden gives instructions for some pretty tree decorations you can make with your glitter oddments; Carole Baker has more great Kid's Knits — Emily Ledger loved modelling the party dress — and Sue Smith shows you how to make buttons that big and little kids will love!

Ruth demonstrates the effects of colour in the brightest seasonal shades in the Designer Look; Betty Abbott looks at pattern placements and how you can get them perfectly sited on a garment and Irene Krieger offers more useful advice to Duo and E6000 knitters. There's more fun for computer users in Computer Style and Maggie Dyke offers inspirational intarsia ideas in Simply Silver. We also start a new series: 'Purely Punchcards' — beginning with the basics for new knitters, but with the intention of flitting around topics of special interest to punchcard users each month.

In fact we've squeezed so much into this issue, we've had to save a few items for 1995. Amongst items coming in January we'll have more 'Singer Style'; matching accessories to go with this month's playmat in 'Nursery Tymes' and instructions for the perfect 'V' neckband!

So until then, enjoy your reading, knitting and the Christmas season. A Happy, Healthy and Peaceful Christmas and New Year to all of you from the team at *Machine Knit Today*.

There's a range of reasons why the top designers use Forsells.

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KNIT FOR CHARITY

and maybe win a super prize

Elizabeth Kelly invites you to take part in...

The Mencap Super Speed-Knit

By getting involved in the Mencap sponsored Speed-Knit this Christmas, you can have lots of fun, raise money to help people with a learning disability, and produce the perfect Christmas present to give to a loved one.

Mencap has produced an exclusive pattern for a mystery toy, in association with Maggie Andrews, top designer and author of *Mascot Dolls* and Littlewoods Chain Stores. The mystery pattern comes complete with a special money-off voucher for Littlewoods yarn and a Super Speed-Knitsponsor form. There are loads of exciting prizes for the top fundraisers:

- A superb SK280 Punchcard Knitting Machine, donated by Silver Knitting Machines of Mitcham, Surrey.
- A luxury weekend break at the Jarvis Abbey Park Hotel in York.
- A pair of best tickets for the Royal Ballet's *The Prince of the Pagodas* at The Royal Opera House, Covent Garden.
- A £100 Littlewoods voucher for use at Littlewoods Chain Stores.
- A family ticket to the award winning Museum of the Moving Image in London.
- **Plus!** A FREE PRIZE DRAW for all participants to give everyone the chance to win a Cannon Sure Shot Camera.

The pattern is suitable for both machine and hand knitting, and simple enough for a beginner to attempt. Impress your friends and raise lots of money to win one of our super prizes!

There are three different levels for the Speed-Knit in each case: beginner, intermediate, and advanced, posing a challenge even for the experienced knitter.

All prizes have been generously donated. To enter the Speed-Knit and receive the pattern for this adorable toy, just fill in the form and send together with 50p to:
Appeals Department, Mencap National Centre, 123 Golden Lane, London EC1Y 0RT.

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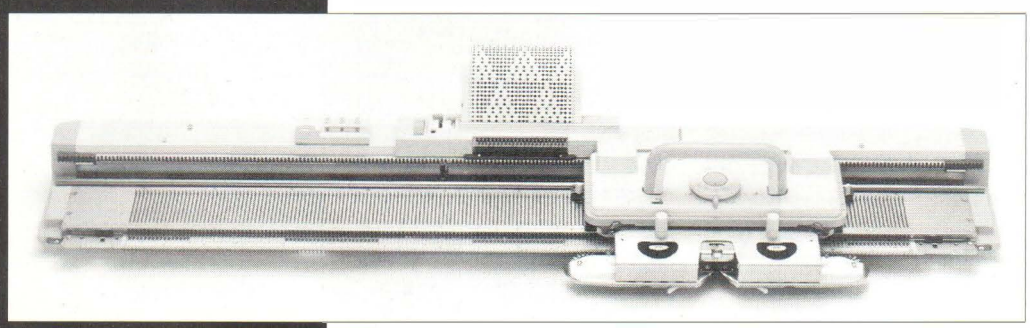

To: Appeals Department, Mencap National Centre, 123 Golden Lane, London EC1Y 0RT

Please send me.....Mencap Super Mystery Toy pattern(s)

Tick Box
☐ hand knit
☐ machine knit

together with a Mencap Super Speed-Knit sponsor form. This will entitle me to a 10p reduction on every £1 spent on Littlewoods 25g double knitting yarns. I enclose ..... (50p per pattern) which covers postage costs.

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ADDRESS .....

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Daytime Tel. No ..... Signature .....

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Lady's Cable and Rib Tuck Sweater

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Brockwell Botany Wool 4 ply with Lurex*
FIBRE CONTENT: *Botany Wool is 100% Wool, Lurex contains polyester.*
COLOUR: *We used undyed White Wool with Silver Lurex (MC)*
STOCKISTS: *This yarn is obtainable via mail order from Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ*

SIZES
To suit bust86-91[96-101:106-111]cm.
Finished measurement 100[112:122]cm.
Length 76cm.
Sleeve seam 51[53:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Brockwell Botany Wool 4 ply with Lurex 1 x 650[700:800]g cone in MC.

MAIN TENSION
30 sts and 51 rows to 10cm measured over cable and rib tuck patt, after washing, drying and steam pressing (tension dial approx 8/4= MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 20.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Ns arranged for pattas shown in Diagram 1 — i.e. every 6th N is transferred to RB. RB carr set to tuck in one direction and knit in the other. Cables worked over Ns on MB, alternating crossings as shown in Diagram 1.
When working cables, pull all 5 Ns of the cable group to UWP before knitting across to make knitting cleaner on this row.

SPECIAL NOTE
Neckline worked as cut and sew. Mark neck as shown on measurement diagram. Either overlock along marked line, or work 2 rows of machine sewing inside marked line and cut away excess.

BACK AND FRONT ALIKE
With RB in position set machine for 2x2 industrial (2x1 pitch 'H') rib. Push 150[166:180] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 industrial rib cast on. CAR. Using MC, cast on and K3 tubular rows. Using T3/3, K30 rows and transfer sts to MB. Pitch 'P', transfer sts as shown in Diagram 1.
RC000 Using MT, start and work in patt throughout (see patt note). K until RC shows 227.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. 138[154:168] sts. K until RC shows 358.

SHAPE SHOULDERS
Cast off 6[7:8] sts at beg of next 2[2:4] rows. Cast off 7[8:9] sts at beg of next 8[8:6] rows. Cast off rem 70[76:82] sts.

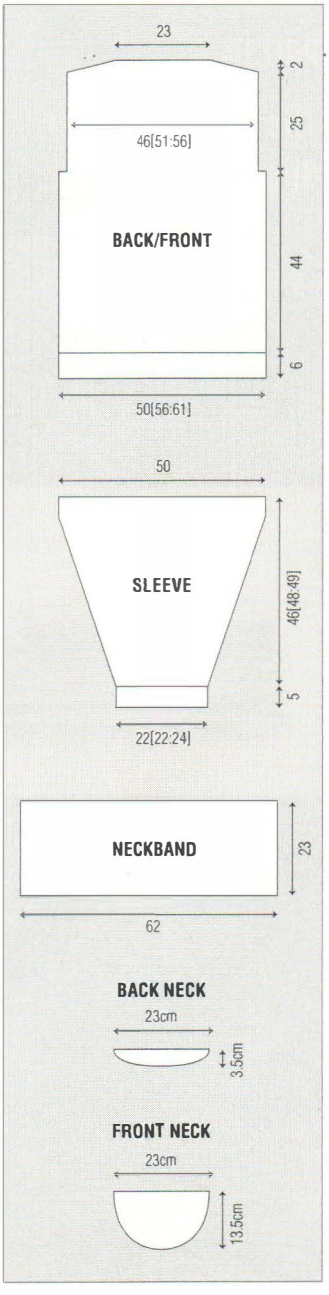
SLEEVES
With RB in position set machine for 2x2 industrial (2x1 pitch 'H') rib. Push 66[66:72] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 industrial rib cast on. CAR. Using MC, cast on and K3 tubular rows. Using T3/3, K24 rows and transfer sts to MB. Pitch 'P', transfer sts as shown in Diagram 1.
RC000 Start and work in patt (see patt note) throughout. K5 rows. Inc 1 st at each end of next and every foll 5th row 25[20:7] times in all. RC shows 126[101:36]. K until RC shows 131[107:143]. Inc 1 st at each end of next and every foll 6th row 17[22:33] times in all. 152 sts. K until RC shows 236[246:252]. Cast off.

NECKBAND
With RB in position set machine for 2x2 industrial (2x1 pitch 'H') rib. Push 200 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 industrial rib cast on. CAR. Using MC, cast on and K3 tubular rows. Using T3/3, K114 rows and transfer sts to MB. Using T6, K4 rows and WK.
With right side of neckband facing, pick up loops from first row in st st and hang evenly along the row. K4 rows and WK. (This provides you with a flap to cover the cut edge).

TO MAKE UP
Wash and dry garment pieces, blocking to correct measurements whilst damp. Steam press. Cut and sew neckline using measurement guide to make templates. Join shoulder seams. Sew neckband to right side by backstitching through last row worked in MC. Sew flap of neckline to wrong side, removing WY as you go. Set in sleeves. Join side and sleeve seams.

DIAGRAM 1

Pitch 'P'. MB carr set to K, RB set to K to R and tuck to L.
K10 rows. Cross 2 sts at L behind 2 sts at R over N group A, K10 rows. Cross 2 sts at L behind 2 sts at R over N group B. Rep from * to * throughout — noting centre N of each cable group remains in situ throughout.



CAROL CHAMPION

From a rather special goat to some very special yarn

RARE COMBINATIONS FOR LUXURY YARNS

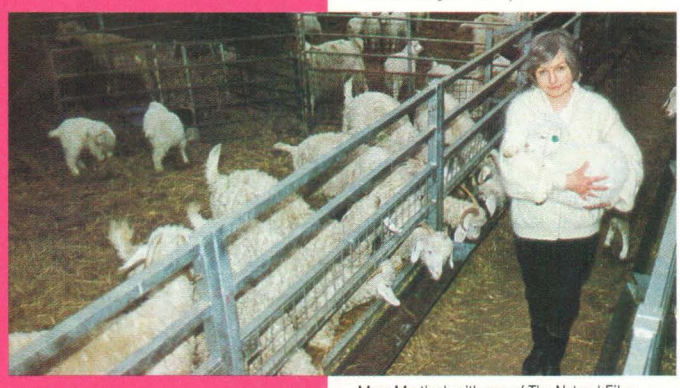
Dyfed is the site of a comparatively new venture — (to Wales, or indeed to Britain) — that of breeding Angora goats and spinning and dyeing their fleece. The Natural Fibre Company farms 130 acres of beautiful hill land and breeds Angora goats and rare breed sheep. Earlier this year I was privileged to go and meet the owners and founders of the company to learn more about the goats and the yarns.

FROM TURKEY TO SOUTH AFRICA

Angora goats have a long and rich past. They are an ancient breed which were developed to perfection in Ankara, hence their name. However, the Turks guarded the secrets of the breed strenuously, even secretly castrating animals which were sold. Luckily they overlooked a doe in kid which was exported to South Africa and the male kid, born on the journey to its new home, was used to breed with the dairy and feral goats, upgrading their fleece quality. So the fact that South Africa has become the world leader in mohair production was a lucky accident!

The yarn and the extremely pretty kids and goats must have been admired for some time, as Queen Victoria was instrumental in trying to introduce Angora goats to Britain. This initiative failed, as little was known at that time about the needs of the Angora goat.

Adorable Angora kids



Myra Mortlock with one of The Natural Fibre Company's new kids

SPECIAL CHARACTERISTICS

The reason the goats were and are so highly valued, is the quality of their fleece. The goats — as you can see, look more like pretty sheep than a dairy goat. Their personality lives up to their appearance, probably due to their long history of domestication, Angoras are easy to handle and responsive to human contact. Their tame and friendly nature gives pleasure to many of their keepers — Myra Mortlock (of The Natural Fibre Company) told me that all of their flock is named and her description of her animals glowed with the pride and affection she has for them.

In practical farming terms, although providing shelter appears to be intrinsic to retaining fleece quality, they are almost more useful than the dairy goat for grazing scrub land and reducing gorse — as they are more easily contained. They are therefore sometimes seen as a land improvement scheme — on the hoof!

ANGORA MOHAIR

Mohair fibre is not like wool; being a hair, it is smoother and stronger than wool. It has natural crease resistant properties which are retained even in hot, humid climates — making it a valuable clothing ingredient for the export market. In fact, mohair could be thought of as a natural 'easy-care' fibre, its structure resists shrinking and felting and takes dye extremely well. It can be worsted or woollen spun — the former producing a heavier but smooth (i.e. not brushed) yarn.

WHY WALES?

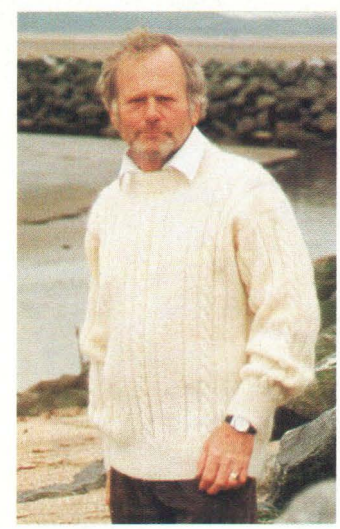
Funnily enough, one of the climatic facts about Dyfed — its wet climate — once thought to be a negative point for Angora production — seems to produce suppleness in the fleece. Although excessive wet was thought to promote kemp — a coarse hollow fibre predominant in hill bred fleece which resists dyeing and can cause a garment to feel prickly — careful monitoring shows some early indications that Dyfed's fine misty weather is not increasing kemp. However, breeders aim for as kemp free a fleece as possible. In fact, Dyfed now boasts breeding flocks of Angoras of the highest quality and mohair is one fibre which sells on quality.

MOHAIR — THE YARN

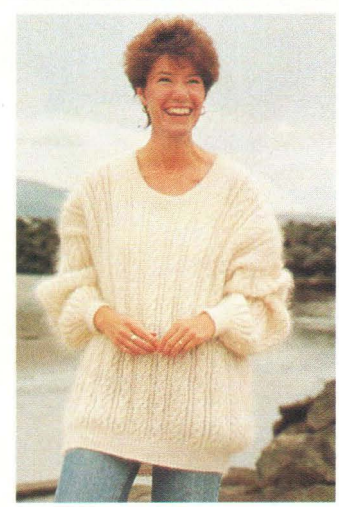
As with so many aspects of life today — it pays to be young! The first three shearings of an Angora goat at six, twelve and eighteen months, produce the very finest and most valuable 'Kid mohair'. Garments made in this quality compare well to cashmere clothing. The next two shearings ('young goat'

Hand knit kits from The Natural Fibre Company

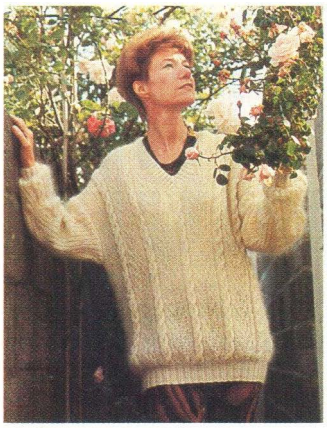
Luxury and elegance in Angora Mohair



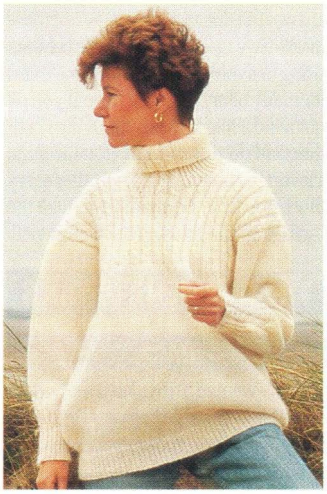
Angora Mohair looks good on him too



Fun and fashion luxury



Beautiful texture in Angora Mohair



A heavier weight for the chillest breeze

quality) gives a good all-purpose fibre, whilst older goats give 'adult mohair' which is used in quality furnishing fabrics.

The Natural Fibre Company shear their own goats and rare breed sheep and then take them to their mill at Lampeter. Fleeces are handwashed before being spun in the traditional manner on machinery which dates, in part, from the last century. The skeins of yarns are hand washed and hung in an airy loft to dry naturally. Yarn is specially hand-dyed to order.

The Natural Fibre Company also spin the wares of other Angora and Cashgora producers, and will also supply carded fibre for hand spinners. Their facility for spinning comparatively small quantities and the versatility of their machinery means that they are able to spin unusual yarns from rare wools and unusual combinations — including luxury wool fibres and silk as well as mohair.

TAKE A TRIP

The Natural Fibre Company is a member of the British Angora Goat Society, the British Cashgora Association and the Rare Breeds Trust. Machine knitting groups are welcome to visit the mill and the farm by arrangement between Easter and Whitsun 1995 when the new kids and lambs will have arrived!

If you would like to arrange a visit, write to The Natural Fibre Company Ltd, Unit 12, Llambed Industrial Estate, Tregaron Road, Lampeter, Dyfed SA48 8LJ.

SPECIAL OFFER

AN EXCLUSIVE LUXURY YARN FOR LUXURY WAISTCOATS

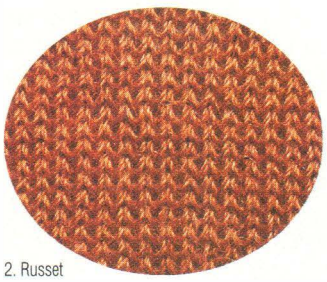
You can have a unique opportunity to knit yourself or a friend a little luxury for Christmas. We have designed two waistcoat patterns to take advantage of an exclusive yarn. The waistcoats (see Supplement, page 3) can be worked on any chunky gauge machine. Simple enough for a beginner to make, they can be left plain, decorated with beads as we have suggested or embroidered.

They are light and airy and yet wonderfully soft and cosy to wear.

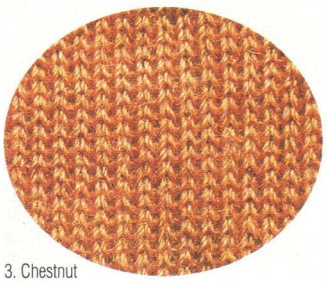
The yarn is an exclusive 70% mohair (from the Angora goats) and 30% Wensleydale wool. Wensleydales are a rare sheep breed famous for their long, purled locks of lustrous fleece.

The waistcoat yarn pack — sufficient to make either of the waistcoats in any of the sizes costs £29.50 including post and packing. So treat yourself to an exclusive garment in an exclusive yarn and choose from five fashionable shades: Midnight Blue, Russet, Chestnut and Pale Gold are all hand dyed, Ivory (not shown) is the natural deep ivory colour of the fleece.

1. Midnight Blue



2. Russet



3. Chestnut

4. Pale Gold

To: Luxury Yarn Offer, Machine Knit Today, Aspen Litharne Publishing, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

Please send me	Quantity	Price	Total	
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Waistcoat Yarn Pack 3: Chestnut	.....	£29.50	.....	inc p&p
Waistcoat Yarn Pack 4: Pale Gold	.....	£29.50	.....	inc p&p
Waistcoat Yarn Pack 5: Natural Ivory	.....	£29.50	.....	inc p&p
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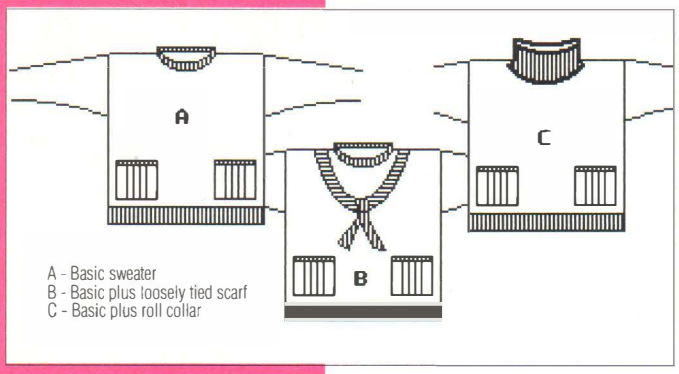
Simple to knit and cosy to wear — that's our over-sized chenille tunic — another adaptation from the Marion Nelson Cards

Adapt-a-Pattern

Chenille looks like knitted velvet giving a luxury look to a fabric which is wonderfully soft and cosy to wear. It is also a great yarn for doing most of your work for you — it looks beautiful in stocking stitch! This tunic is quick and easy to knit and we have made it truly versatile — if you knit our add-on collar and scarf drape you can choose how you wear it. With the roll neck collar and jeans for a casual look; drape the scarf and wear the tunic over a long plain skirt and it will take you from the office to an evening out. We hope the photographs and sketches give you some ideas.

CARD DETAILS

We used Card 23 from the 'Dropped Shoulder' set which is marked 'To Fit' 102cm chest — finished chest 107cm, a great oversize for 91-96cm. However, as the cards are of classic proportions and we wanted a long-line, we knew there would be some length adaptation. So we adapted the card lengths as shown in Diagram 1.



A - Basic sweater
B - Basic plus loosely tied scarf
C - Basic plus roll collar

YARN AND TENSIONS

For the yarn, we chose a 4 ply Chenille from Texere Yarns. They now have a nice range of colours and we thought this shade of blue would go well with the denim-coloured skirts as well as trousers that have suddenly filled our local clothes shops!

Using T7 on a Brother machine, we were happy to find that the tension matched the card requirements stitch-wise, giving us 28 sts and 38 rows to 10cm. As you can see, the number of rows vary from those required on the card — where a tension of 28 sts and 40 rows to 10cm was given. However, this was not too great a difference — we only need to deduct two rows in every 40 for those parts of the original card garment that we wanted to make exactly the same.

KNITTING TECHNIQUES

If you have not worked with chenille before, then don't worry, it is not a difficult yarn. However, you should avoid putting a lot of stress on it, as it can break more readily than a 4 ply wool or acrylic. It can also shed fluff as you knit — so, if you have any asthmatic tendencies, you can avoid any potential problems by wearing a disposable mask whilst you are knitting (yes — I know it makes you look like a Martian if you forget and answer the door wearing it! — but these masks have meant the difference between using or avoiding a wide range of fibres for many of my friends). Even if you do not need a mask, think about the shedding and do yourself and your machine a favour by brushing it down after every piece you knit. Don't forget to take the carriage off and brush under here as well.

THE GARMENT DETAILS

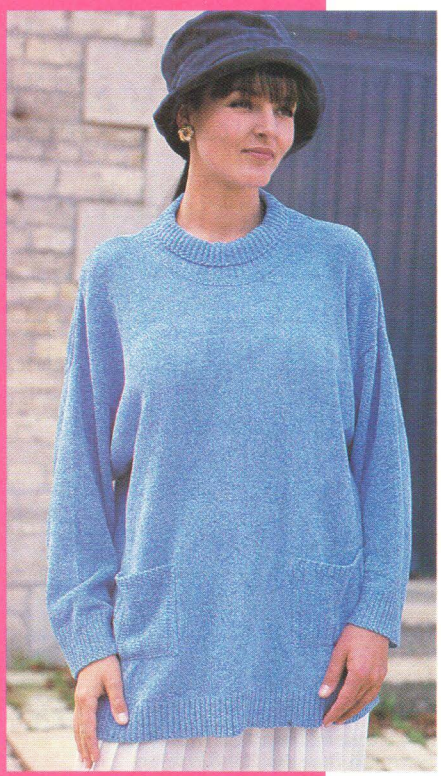
BACK

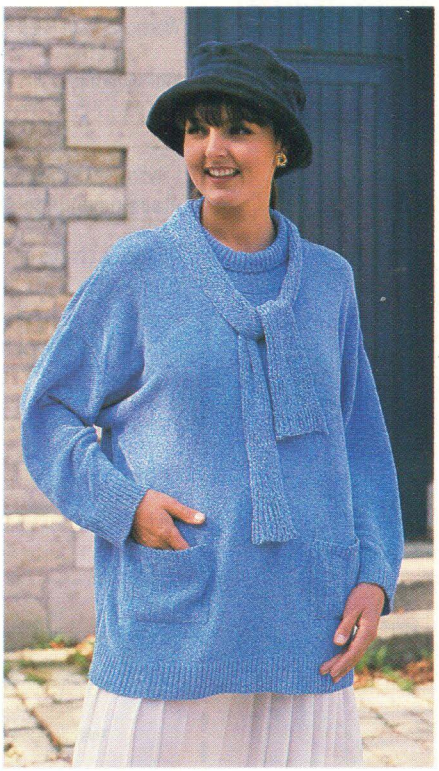
We only wanted a rib to keep the bottom edge flat — chenille has very little elasticity anyway — so knitted 26 rows in 1x1 rib T3/3.

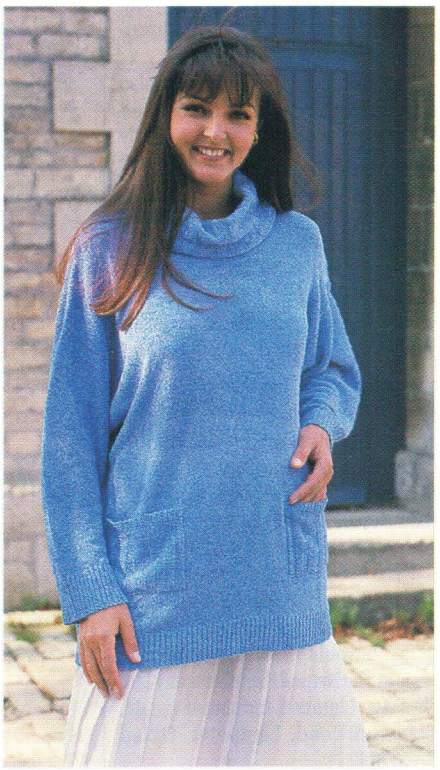
After the welt we wanted a 42cm length, which meant adding on a few rows. 42 x 3.8 = 160 — so this is where we placed the markers for armholes*.

RC000 We wanted the same armhole depth as given on the card. The 100 rows on card needed to be reduced by two rows for every 40 knitted which equals five rows. We compromised for an even number of rows and actually knitted 96 to the shoulder.

On the cards there is no shoulder sloping, they are cast off straight.







Cream skirt from Great Universal Stores

DIAGRAM 1

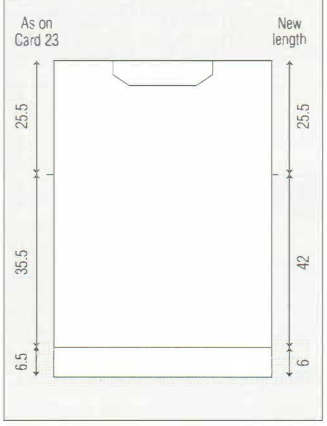
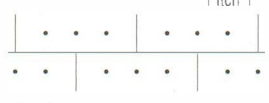


DIAGRAM 2



Needle arrangement for scarf

However, especially with the potential of some dressier looks in mind, we added some shaping. This added a fraction to the overall length, but did not make the armhole depth change at all. Instead of casting off 50 sts together at each side, we cast off 25 sts at beginning of next four rows. The remaining 48 neck stitches were then waste knitted.

FRONT

We worked as our modified back to *. RC000 MT, K to RC 60 — as card and neck shaping worked from card — but the rest of the knitting to RC 96 and shoulder shaping was worked to match the back.

SLEEVES

Cast on and rib as card. Due to our change of rows to 10cm, plus an original sleeve length perhaps a fraction too long for a woman, we needed to adapt it a little.

The cuff depth is to be 6cm and we decided on a finished sleeve seam of 46cm. This is only 1cm different to the card. (If you make up the rib cuff neatly, you can roll the cuffs back for a shorter length, which looks appropriate on this style). So we need a total of 152 rows after the cuff.

From the card directions, increases are made every 4th row 35 times in all. 35 x 4 = 140 — so no alterations are required to the increase intervals or amount! We still ended with some straight rows at the top (12 of them).

BASIC NECKBAND

A soft polo collar seemed to be a good starting point. We presented the neckline to the machine and found we wanted 67 stitches for the front neck — we already had 48 stitches on waste yarn for the back neck — so our total was 115 stitches. The shaping was done by changing the tensions thus:

Cast on and after circular rows, T5/5, K6 rows. Dec tension by one dot on next and every foll 6th row 6 times in all. T3/3, K2 rows. Inc T by one dot on next and every foll alt row 3 times in all. T4/4, K1 row. T5/5, K1 row. Transfer sts to MB. RS facing pick up neck edge, MT, K2 rows and WK.

POCKETS (OPTIONAL)

To take the plainness off the style we added a couple of patch pockets thus: 1x1 rib cast on 38 sts, and T4/4, K6 rows. Transfer sts for 4 x 3 rib — starting and ending with 2 stitches on the main bed by inc 1 st at each end. RC000 T5/5, K44 rows. Transfer sts to MB and K1 row. WK.

TO MAKE UP

Steam very gently to correct measurements. Position pockets on front as desired and finish bottom edge by back-stitching through last row worked in MC. Slip stitch sides neatly in place.

Join shoulder seams. Set in sleeves. Join side seams and sleeve seams. Turn neckband in half on to right side and very gently steam into a curve. If you do not like the look of the cast on row (difficult to get neat on chenille), then use MC and a 3.5mm crochet hook to work one row of double crochet and one row of crab stitch round the edge.

LOOSE COLLAR

We decided to work this in a rib design to co-ordinate with the pockets:
Cast on 150 sts in 1x1 rib, when cast on complete T3/3, K1 row. Transfer sts for 4x3 rib — work outwards from the centre when transferring. T5/5, K40 rows. T4/4, K24 rows. T5/5, K40 rows. Transfer sts to MB and cast off loosely.

To make up, work a flat seam, or mattress stitch to halfway mark, turn work over and mattress stitch other side. What you are trying to achieve is no seam showing when collar is folded over in wear.

For a cowl-like effect, use more stitches — perhaps working the collar in two pieces.

SCARF

We wanted a scarf that would drape, but that would not curl, so an open-work rib seemed appropriate. It is cast on and worked as though it is a 1x1 rib, but only every third needle on each bed is in work. Start by arranging needles for 1x1 rib. Then push alternate needles on main bed back to NWP. Do the same with the ribber needles — thus achieving the needle arrangement shown in Diagram 2.

Once we had arranged the needles, we worked on 18 actual needles on the main bed — with ribber needles left to suit the arrangement. Cast on as you would for 1x1 rib, but take it slowly on the tubular rows, which can be worked on T1/1.
RC000 Using T3/3, K300 rows. Transfer stitches to main bed and cast off very loosely.
Finish off the ends and steam the scarf lightly.

SPECIAL OFFER

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MARION NELSON PATTERN CARDS

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Dropped Shoulder Sweater Set in 4 ply	£3.00		
FOR WIDE GAUGE MACHINES * All sets are in 4 tensions, 5, 4½ 4 & 3½ sts to 1" in sizes up to 48" chest.			
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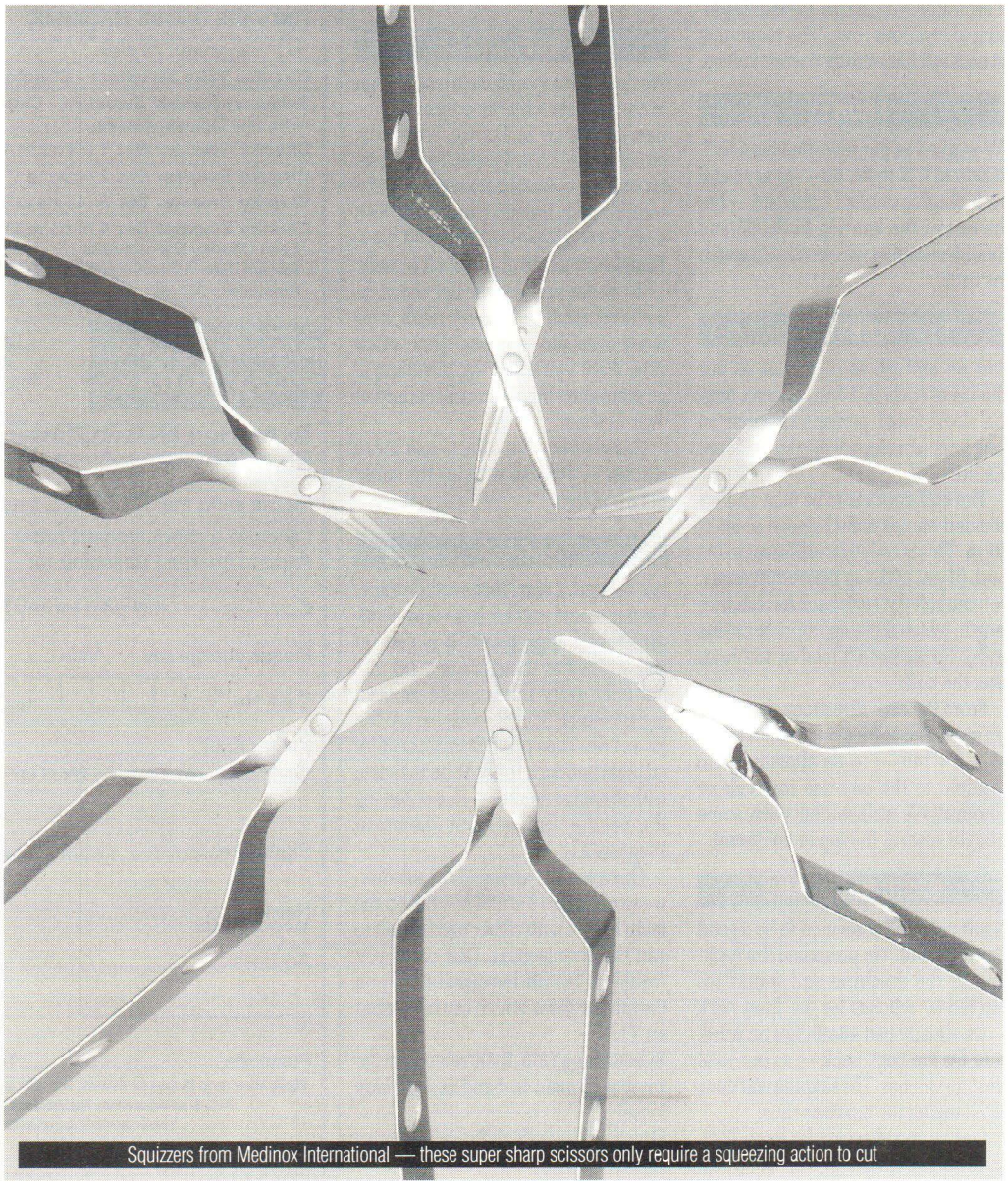
Whether you are looking for a special gift for a knitting friend, or using the season to treat yourself — we have some suggestions to cater for a range of needs and interests

SPOTLIGHT — GIFT I

QUICK, EASY AND PROFESSIONAL MAKING UP

Simple, but innovative, the skirt steaming kits from In-Ex have proved a boon to many knitters wanting a professional finish in minutes rather than hours! The steaming kit range now includes kits for shadow and A-line skirts, plus Add On kits for each to make fully pleated designs — such as box pleats — quick and easy to finish. A fold-away stand with height adjustment (to suit kit skirt bags and kettle styles) is a desirable extra to go with the kits. Of course, having developed the kits, the company were soon being besieged with requests for designs to take advantage of them — they have happily obliged and now there are skirt books and suit designs for all ages, occasions and sizes. Kit prices range from £3.95 to £9.95 — for their latest product list send an SAE to In-Ex Ltd, 35 White Horse Road, Windsor, Berks, SL4 4PJ. See advert on page 16.

Hague Linking Machines are the company who introduced us to the machinery used by the professionals. If making up your garments is still the part of machine knitting you like least, then isn't it time you took a good look at Hague's linker range? They have both manual and electric models, a useful purpose-built linker stand — and to make sure you get the best from it, there's even a choice of two videos and a book. You might be pleasantly surprised to find that as well as saving hours of sewing, the linker can be used for a wide range of decorative techniques — from gathering and pleating through to surface braiding. This is another company who have listened to their customer's desires and also sell a very



Squizzers from Medinox International — these super sharp scissors only require a squeezing action to cut

NSPIRATIONS

useful tidy tray, a bead tool and a threader. The latest addition to the range is a swatch board. Watch out for their stands at the shows, or send an SAE for details to Hague Linking Machines, 45 Mile End Road, Colwick, Nottingham NG4 2DW. Tel. 0602 870031. See advert on page 53.

DESIGNS AND PATTERNS

With garment and stitch design books with names like *North and South* and *Sub-Sahara*, Brookville Design's patterns are great for adventurous knitters. High fashion colour sense, a distinctive style combined with unusual stitch designs make their books highly covetable as well as knittable. Check out their complete range by sending an SAE to Brookville Design, Brookville, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL.

Toys and novelties are in great demand at this time of year and Pippin Designs have plenty to choose from. Cubs and Brownies, Teddy Bears, Puppets, Dolls and Little People are amongst the quick to knit offerings. Send an SAE to Pippin Designs, 22 Clifton Road, Dunstable, Beds LU6 1LU for further details. See advert on page 16.

If you want a special motif for a small friend then *Cuties for Kids* from Diana Lewin Designs is sure to appeal. It's the extra detail she adds to her motifs (suitable for punchcard and electronics) which make them so much fun. For more sophisticated looks, *Fun with Flowers* is her delightful collection of 'grown-up' motifs. See advert on page 16 for further details and Diana's address.

LEARN A LITTLE

Back Bed Magazine is a newly launched quarterly publication aimed at the enthusiast knitter. If you and your friends are always eager for something a little different, then a gift subscription might be just the thing. Take a peek at Val's review in Books, Bytes and Stitches on page 56, then send for further details to Back Bed Magazine, 2 Blackthorn Road, Stratford-on-Avon, Warks CV37 6TD. See advert on page 16.

Ann Kite's videos cover such a diversity of topic and knitting level, there's bound to be one here for you and your friends. You will find the details of her latest exciting venture on page 62.

The Machine Knitting & Design Centre offers a range of training options, from personal tuition to videos and postal courses. Kamalini Trentham is an enthusiastic and experienced teacher — her Knit, Steam and Cut techniques are not to be missed! They are also the distributors of the 'Steam-It' steamer — a very special present for your own list. Details of courses, videos and steamer are available from Machine Knitting & Design Centre, High Cross House, High Cross, Aldenham, Watford WD2 8BN. See advert on page 42.

HANDY STOCKING FILLERS

'Carousels' from Madeira are handy collections of metallic threads in their own little clear case which also holds a thimble at the centre. At £5.50 per Carousel, they won't break the bank either! The combinations on offer are Metallic (smooth), Blending Metallics and Opalescent. Available from your local Madeira stockist, should you have any difficulty finding them send an SAE to Madeira Threads (UK) Ltd, Customer Services, PO Box 6, Thirsk, North Yorks Y07 3YX.

If you are, or know someone with arthritis who has difficulty in using standard scissors, then Squizzers would make a very welcome gift. They are super sharp scissors without finger holes, that only require a squeezing action to cut. There are eight models to cover a range of needs, from Super-sharp to Serrated, Curved, Micro-fine — there's even a safe set specially for children's craft work. For details of your local stockist, contact Medinox International Ltd, Crown House, Hornbeam Square North, Harrogate North Yorks HG1 8PB Tel. 0423 873232.

FASCINATING YARNS

Despite often heard moans and groans about storage, I've yet to meet the machine knitter who has got the 'right yarn'. What about a cone of something really special to put in the Christmas stocking? Yeoman Yarns have a great selection of special yarns, from 4 ply Chenille to Mohair through to special effect yarns like 'Butterfly' (which looks like its name!) and Citadella tape. New into the range and proving popular this year are Aurora — lovely for tops and suits; additional colours in Janeiro — a fine silky yarn with a lovely sheen and Canton Manila — a fine black, silver

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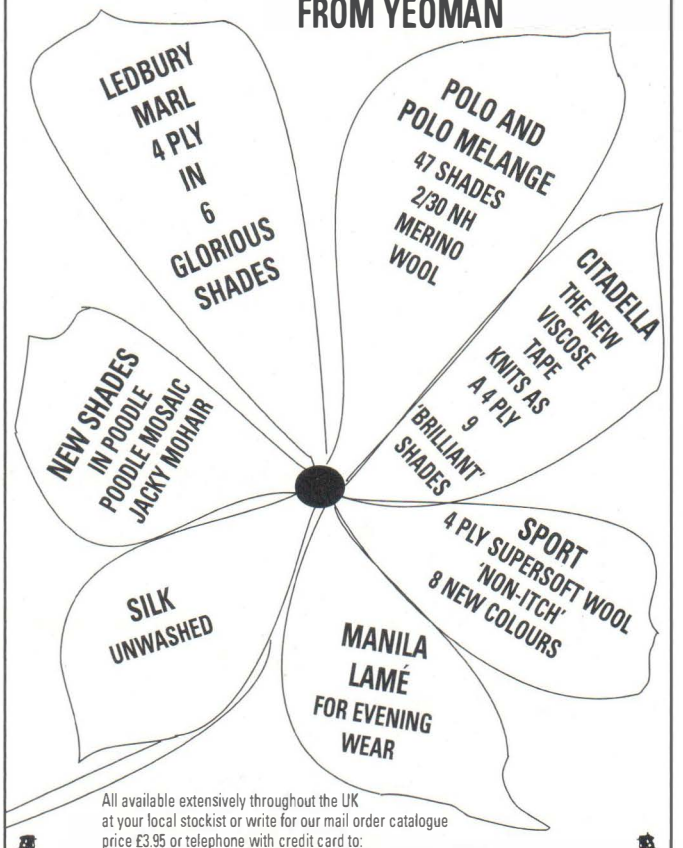
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Carousels from Madeira Threads

or gold yarn with a lurex twist. If you don't have a local stockist, all yarns are available by mail order from Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 8UD.

Forsell's quality reputation has been quite rightly built upon their wonderful pure wool selection, but they have some new additions to their range that you might not have tried. 'Naturell' is a Wool/Alpaca blend which lends a luxury look to the simplest garment; 'Touch of Silk' is a double knit wool/silk mixture with a high fashion fleck—and my special favourite is their latest yarn 'Suva' a wool with a cotton slub in five subtle colourings with a very 'now' look to it. See advert on page 6.

One yarn name that many knitters will be familiar with is Tamm Yarns. Happily they are now available again in this country. Mainly synthetics, but with interesting colours and finishes, they have the reputation for going a long way and being easy care. Further details and shade cards are now available from Mrs Caroline Nelson, 31 Arundel Gardens, London W11 2LW. See advert on page 53.

If you are looking for a range of silk yarns, some cottons and wools to dye yourself, or simply a mouth watering and almost overwhelming selection of thicknesses, fibres and colours, then I hope you have a shade card from Texere Yarns. I find the selection itself keeps me happily entertained for a complete evening and for knitting with that bit of sparkle, their 'Glitter' 4 ply lurex range is easy to knit and has a great colour range. Catch them at your local show, or use their mail order service: Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ Tel. 0274 722191.

Celandine caters for the sophisticated look with a small, but exclusive range of luxury yarns. Combinations of fox hair and lambswool ('Nina'), camel and merino ('Sultan') and mink and lambswool ('Karen') are just examples of the unusual and exotic fibres. Their yarns can be obtained via mail order from Celandine Ltd, 44 Kirkgate, Otley, West Yorks LS21 3HJ Tel. 0943 466640. See advert on page 27.

COMPUTER AIDS

DesignaKnit has proved to be one of the most popular and comprehensive knitwear design packages you can buy. They now have various options for modules so you can buy a starter program and update it with additional features as and when you need them. It makes a present which can be added to as years go by. If you already have the package, have you had a chance to look at the AceCat graphics pad yet? Some people think better with a pencil in one hand and this is the computer equivalent. Check out the details of the latest range of software, cables and the graphics pad with your local stockist or direct from Soft Byte Ltd, Quarry Lane, Nantmawr, Oswestry, Shrops SY10 9HH. See advert on the back cover.

Clwyd Technics started with a software package exclusively for Brother owners, but now have connecting leads and software suitable for Silver machines as well. A desktop manager is included in their garment and stitch design program, so if you want to use your computer mainly for knitting and keep your distance from other functions, this is a useful aid. Full details of current facilities, packages and leads are available from Clwyd Technics, Antelope Industrial Estate, Rhydmwyn, Nr Mold, Clwyd CH7 5JH. See advert on page 64.

For basic garment design software (including sweaters, jackets and skirts) which is quick and easy to learn and use, then take a look at the list of software available from Terry Mason. You don't need the latest PC machine for these, they run on a variety of quite modest systems, including Amstrads and PCWs as well. Of interest to any knitter who needs to keep customer or family knitting records is Terry's latest data base program, another quick and easy program to learn and use. Further details from Mr Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4J2.

Knit 90 is the name of an exciting new product for Singer owners with light scanning machines. With Knit 90 you can replace your electronic box with a matchbox sized device that connects to your computer, enabling you to knit designs from the screen. Stitch designs can be made or copied into any word processor and when saved as a plain text or ASCII file, they can be given the file ending of .NIT and then knitted on your Singer machine. Whether you design a 20, 35, 50 or 150 stitches wide design, you can knit this and watch your progress in the design as you do so. Details about the Knit 90 system are available from AES Group, 9 Old Hall Street, Macclesfield, Cheshire SK10 2DT Tel. 0625 615792.

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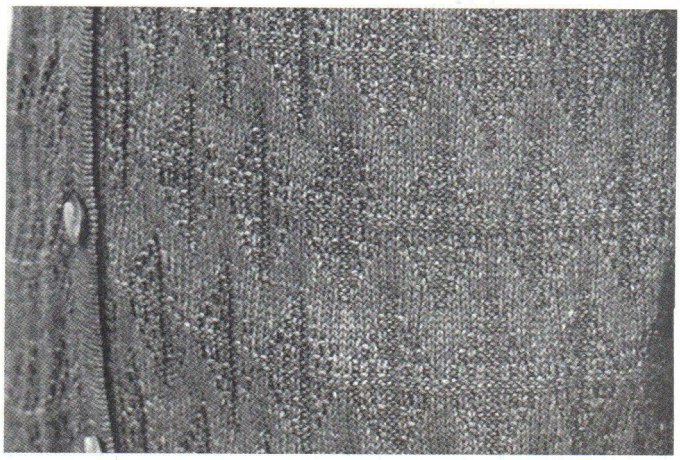
JENNY ROSE

Lady's Denim Garter Stitch Cardigan

MACHINES: *These instructions are written for standard gauge Brother machines with garter carriage*
YARN: *Pamela Wise 4 ply Genuine Denim Indigo Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Light Indigo (MC)*
STOCKISTS: *This yarn is obtainable via mail order from Yarnarama, Old Stables, Webb's Land, Tanfield Lane, Wickham, Hants PO17 5NS. Tel. 0329 834420*



SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 106[112:116:122:128]cm.
Length 72cm.
Sleeve seam 47cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Pamela Wise 4 ply Genuine Denim Indigo Cotton
1 x 1000g cone in MC.
6 buttons.

MAIN TENSION
31 sts and 41 rows to 10cm measured over patt after washing (tension dial approx 8 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 20.

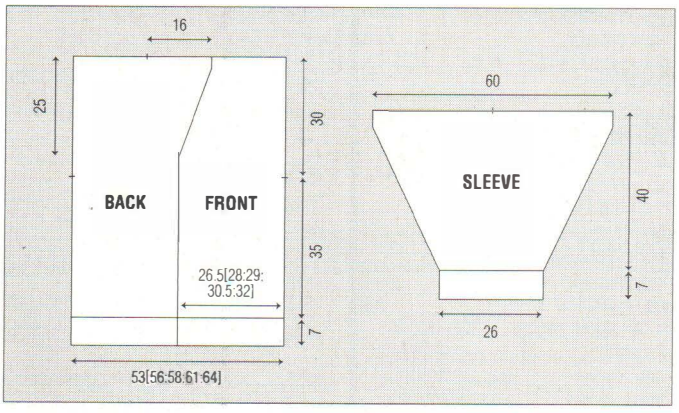
NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch cards A and B before starting to knit.

PATTERN NOTE
Card A used for 2x2 ribs — you may already have this design amongst your basic cards.
Card B used for main all-over pattern. Use double length — i.e. with elongation.

SPECIAL NOTE
Yarn will fade slightly with washing (for the genuine denim effect).
The finished length may vary after washing and drying, depending upon how the garment is handled and dried.

BACK
Push 162[174:182:190:196] Ns to WP. Using MC, garter carriage in situ, cast on.
RC000 Insert Card A and using T5 work in patt (2x2 rib) until RC shows 32.
RC000 Insert Card B and using MT, start and work in main patt throughout.



K until RC shows 144. Place a marker at each edge. K until RC shows 266. Place a marker on the 24th st either side of centre '0' and cast off.

RIGHT FRONT
Push 81[87:91:95:98] Ns to R of centre '0' to WP. Work as given for back until RC shows 144. Place a marker at R edge. K until RC shows 164.

SHAPE NECK
Dec 1 st at L on next and every foll 4th row 24 times in all. 57[63:67:71:74] sts. K until RC shows 266. Cast off.

LEFT FRONT
Work as given for R front, reading L for R and vice versa to reverse shapings.

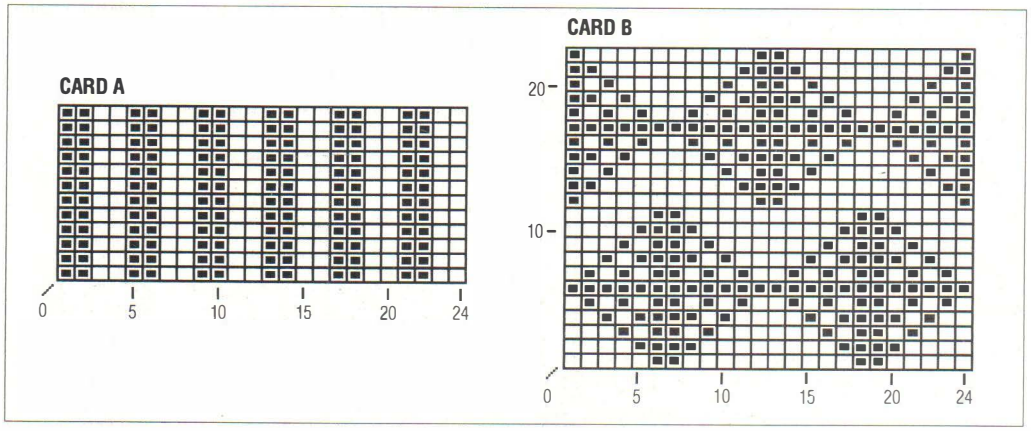
SLEEVES
Push 82 Ns to WP. Using MC, garter carriage in situ, cast on.
RC000 Insert Card A and using T5 work in patt (2x2 rib) until RC shows 32.
RC000 Insert Card B and using MT, start and work in main patt throughout.
K until RC shows 4. Inc 1 st at each end of next and every foll 3rd row 52 times in all. 186 sts. K until RC shows 164. Place a marker at centre of work and cast off.

BUTTONHOLE BAND
Push 200 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using MC and T5, K5 rows. Work six evenly spaced 3 st buttonholes over 120 sts at L of work. K5 rows. Using T8, K1 row. Using T5, K5 rows. Work buttonholes in same position as before. K5 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. K1 row. With right side facing, pick up front edge and hang evenly along the row. Using T7, K1 row and cast off.

BUTTON BAND
Work as given for buttonhole band omitting buttonholes.

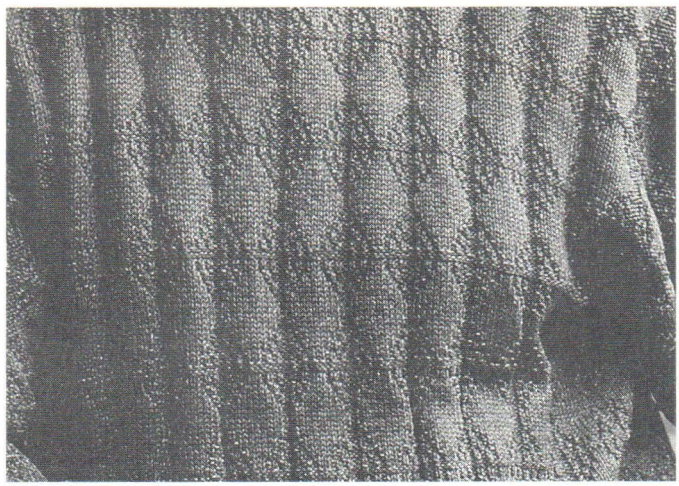
NECKBAND
Push 48 Ns to WP. Work as given for button band, ending by picking up back neck between markers and completing as given for buttonhole band.

TO MAKE UP
Join shoulder seams. Set in sleeves, matching centre markers to shoulder seams. Join side and sleeve seams. Wash garment and dry flat, pulling out to correct measurements whilst damp. Steam thoroughly if required. Sew on buttons to correspond with buttonholes.



Man's Garter Stitch Sweater

MACHINES: *These instructions are written for standard gauge Brother machines with garter carriage*
YARN: *Pamela Wise 4 ply Genuine Denim Indigo Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Indigo (MC)*
STOCKISTS: *This yarn is obtainable via mail order from Yarnarama, Old Stables, Webb's Land, Tanfield Lane, Wickham, Hants PO17 5NS Tel. 0329 834420*



SIZES
To suit chest 96[101:106:111:116]cm.
Finished measurement 107[112:117:122:127]cm.
Length 66cm.
Sleeve seam 50cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Pamela Wise 4 ply Genuine Denim Indigo Cotton
1 x 1000g cone in MC.

MAIN TENSION
31 sts and 41 rows to 10cm measured over patt after washing (tension dial approx 8 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 20.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch cards A and B as given for Lady's Cardigan on page 19 before starting to knit.

PATTERN NOTE
Card A used for 2x2 ribs — you may already have this design amongst your basic cards.
Card B used for main all-over pattern. Use double length — i.e. with elongation.

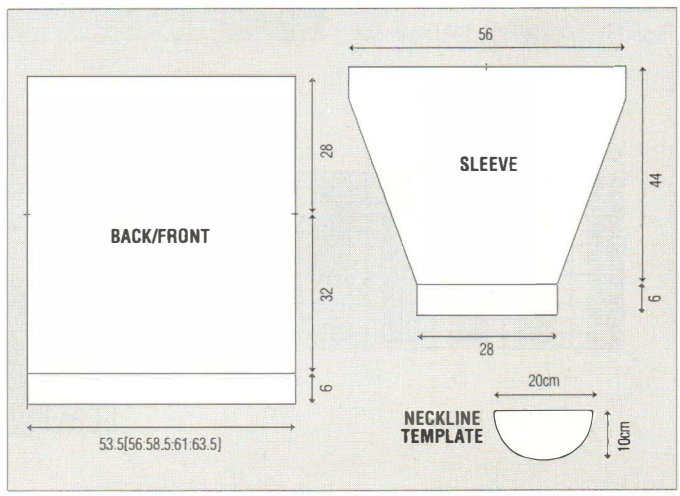
SPECIAL NOTE
Yarn will fade slightly with washing (for the genuine denim effect).
Back and front worked alike as neckline is shaped using cut and sew. Use measurement diagram as a guide to marking out neckline. Either overlock along marked line or work 2 rows of machine sewing along line and then cut.

BACK AND FRONT ALIKE
Push 166[174:182:190:198] Ns to WP. Using MC, garter carriage in situ, cast on.
RC000 Insert Card A and using T5 work in patt (2x2 rib) until RC shows 32.
RC000 Insert Card B and using MT, start and work in main patt throughout. K until RC shows 132. Place a marker at each edge. K until RC shows 246. Cast off.

SLEEVES
Push 86 Ns to WP. Using MC, garter carriage in situ, cast on.
RC000 Insert Card A and using T5, work in patt (2x2 rib) until RC shows 32.
RC000 Insert Card B and using MT, start and work in main patt throughout. K until RC shows 4. Inc 1 st at each end of next and every foll 4th row 44 times in all. 174 sts. K until RC shows 180. Place a marker at centre '0' and cast off.

NECKBAND
Push 140 Ns to WP. Using MC, garter carriage in situ, cast on.
RC000 Insert Card A and using T5 work in patt (2x2 rib) until RC shows 14. Using T8, K1 row. Using T5, K14 rows. WK.

TO MAKE UP
Mark and cut front neck (see special note). Join shoulder seams. Pin neckband in position on right side and finish by backstitching through last row worked in MC. Turn neckband over to inside and slip stitch down, completely enclosing cut edge. Set in sleeves, matching centre markers to shoulder seams. Join side and sleeve seams. Wash garment and dry flat, pulling out to correct measurements whilst damp. Steam thoroughly if required.



ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

JENNY ROSE

Ruth Lee takes a look at how we see colours in her Colour and Dye Workshop

THE Designer LOOK

FIGURE 1

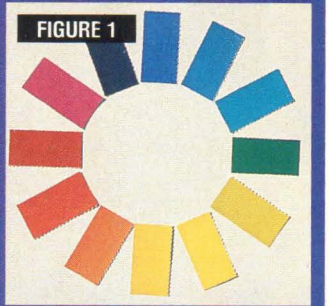


FIGURE 2

FIGURE 3

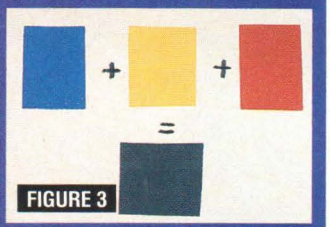
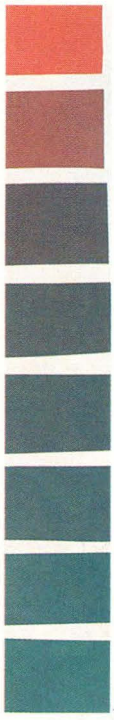


FIGURE 4



A colour is not generally seen in isolation. It almost always appears in association with other colours and its appearance will change according to these adjacent colours. This holds true whether you are dealing with a four-colour knitting pattern, a colour scheme for planting a formal flower garden, an interior styling project, or co-ordinating a group of colours for a special outfit. In the latter example, you are likely to compare the colours of individual items of clothing, while bearing in mind the complete ensemble. By exchanging just one colour from the group, you can create a completely different mood. For example: a bright pink shirt worn with a charcoal grey suit, or the same suit teamed with a dark blue shirt. In the garden, a small group of intense blue flowers will look different accompanied by brilliant magentas, fuchsias or violets than with the pale, delicate tints of mauves, pinks or lavenders around it.

In this month's issue, we take a break from dyeing techniques and switch the emphasis to practical experiments, done either on the knitting machine using off-the-shelf colours, or with coloured papers, to explore colour relationships. As a salute to seasonal tradition, I have based the experiments for this month on a red/green colour palette.

RECYCLING EXPERIMENTS

Most of my examples are knitted in a simple two-colour single bed jacquard technique, in a 2x2 or 4x4 stitch chequerboard pattern or bird's eye design, but it is equally effective to cut and stick squares and strips of coloured paper into similar geometric patterns. Why not recycle your discarded Christmas wrapping paper, string, ribbons and so on and try out the various colour combinations over the holiday. Extend your collection of colours by cutting up colour supplements, paint charts, samples and so forth to incorporate into your design ideas.

If you are knitting, you could use the odds and ends of yarn left over from previous projects. This will give you experience in using a range of colours without running up a huge yarn bill. Alternatively, over-dye a bundle of small balls or cones of yarn with either red or green, as suggested in last month's article, to create a co-ordinated group of like colours.

Finally, I'm sure you will have already discovered that the process of hand-dyeing yarns from scratch can be immensely satisfying, yet fairly labour intensive and time-consuming. To get the best out of your dyeing sessions, a little prior knowledge of how colours work together will help you to plan a suitable colour palette at the beginning of a project. This will save time and cost in the long run.

UNDERSTANDING COLOUR BIAS

Although most of the experiments shown are based around a red/green colour combination, the basic principles

FIGURE 5

FIGURE 6

FIGURE 7

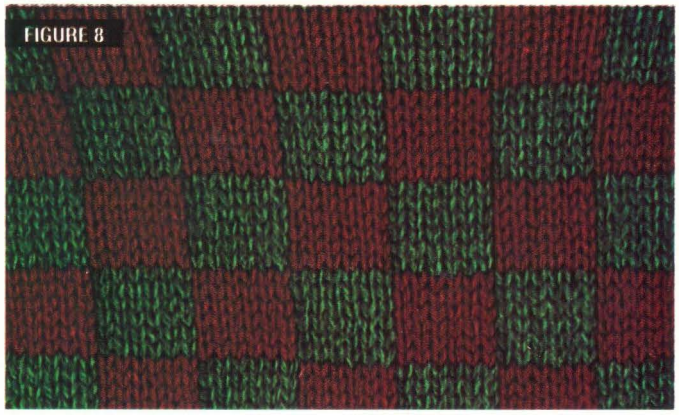


FIGURE 8

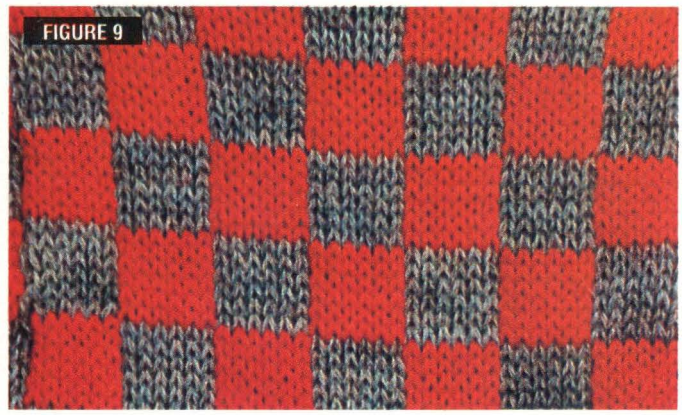


FIGURE 9

FIGURE 10

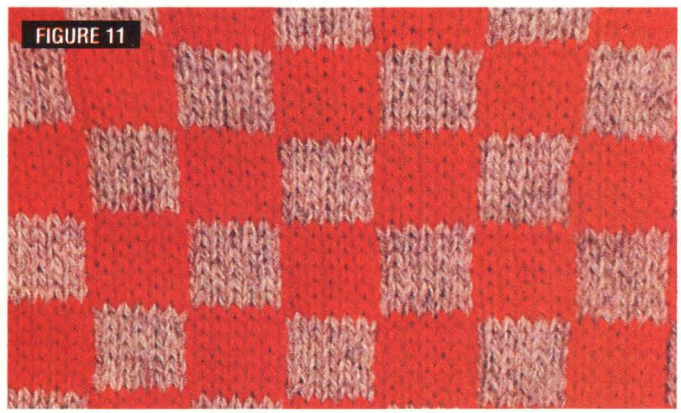


FIGURE 11

FIGURE 12

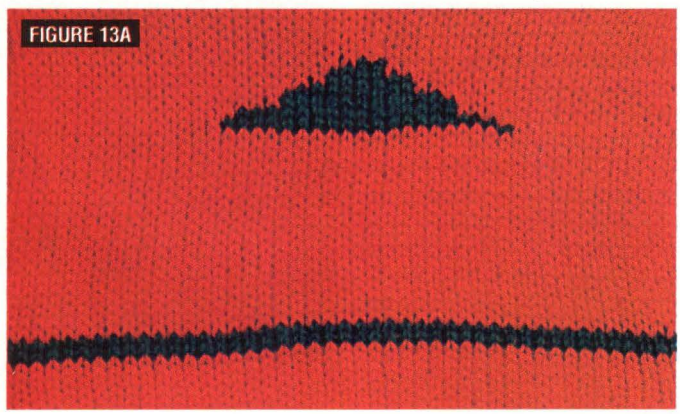


FIGURE 13A

FIGURE 13B

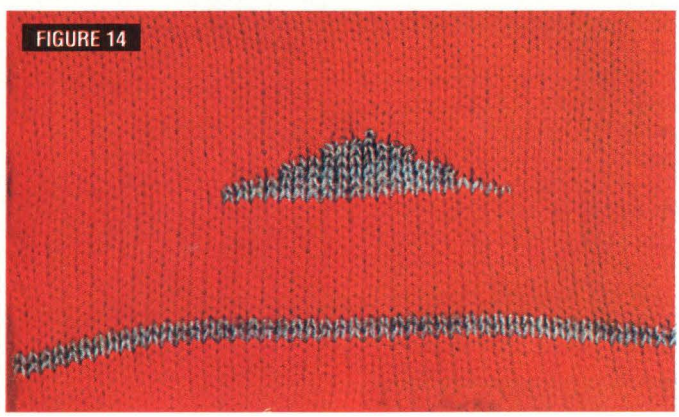


FIGURE 14

outlined below can be used as a starting point for exploring other combinations, but first a word on the subject of colour bias.

The bias of any single colour is determined by its position in the continuous spectrum of colours. Figure 2 illustrates six colours; two reds, two blues and two yellows. It is possible to mix a full range of spectrum colours from these or similar 'base' colours, plus black and white, to make shades and tints of each hue (I used designer's gouache). Working along the colour spectrum, the Lemon Yellow is biased more to green than orange, while the Cadmium Yellow is more orange-biased. Cadmium Red tends towards orange rather than violet, whereas Alizarin Crimson (or magenta) is biased towards purple and away from orange. Finally, Ultramarine Blue tends towards violet, while Cerulean Blue has a stronger green content.

Briefly, if the wavelength of each of these colours was analysed, you would find that each colour contained not only the dominant hue (red, yellow, blue), but smaller amounts of the remaining spectrum colours. If you want to use colours successfully in design work, or need to mix a range of colours from a basic range of dyes or paints, then you really do need to be aware of the colour bias of the colourants in question.

A simple test — paint over (or dye) a small swatch of paper (or yarn). When dry hold the sample against points on your colour wheel until the appropriate position is found by eye. It is possible to measure the 'spectral reflectance curve' of each colour with special instruments, to establish the precise nature of any given colour. This is the method used to match and analyse colours in the textile industry, but is outside the scope of this article.

RED AND GREEN

These two are natural complements in

the world of colour. Situated directly opposite each other on the colour wheel (Figure 1), they are seen to be opposites. Yet when used together in a design, they can create harmony by combining two opposing forces. Used at full strength, as pure hues, they are capable of bright, clashing contrasts. On the other hand, when intermixed as paints or dyes, a series of subdued, neutral greys is the result (Figure 4).

Green has traditionally been linked with contradictory connotations. It is the colour of envy, jealousy, poison and alien life forms, yet it is also the colour of spring and relaxation. Red is seen as an energetic and passionate colour associated with love, yet it is also the colour of blood and war. As opposing colours, red and green feature strongly in both the natural and man-made world. Red and green lights or flags indicate, respectively, the opposite conditions of danger and safety. The bright red berries of autumn stand out in contrast to the surrounding dark green foliage, attracting birds that eat the berries and disperse the enclosed seeds. Visually, the impact of the two colours combined is one of strength and balance; opposite yet harmonious.

COMPLEMENTARY OR OPPOSITE COLOURS

When two colours are opposite each other on the colour circle, they are said to be complementary, and this is the case with red and green. Other examples of complementary pairs are violet with yellow, orange with blue. If the colour content of any such pair is analysed, the pair will be found to contain all three primary colours (red, yellow and blue).

Red+Green (Green is a mixture of Blue and Yellow)

Yellow+Violet (Violet contains Blue and Red)

Blue+Orange (Orange contains Red and Yellow)

If all three primary colours are mixed together as pigments or dyes, and at full strength, they will cancel each other out and the result is a dark, colourless grey. The same effect is achieved by mixing any complementary pair of colours, since such a mixture will contain all three primaries, as has been shown. If we now relate theory to practice, a simple tie-dye session should illustrate the truth of the theory.

RED AND GREEN TIE-DYE EXPERIMENT

a) Using the tie-dye methods discussed in last month's article, first dye up a hank of yarn in red.

b) When the red hank is dry, bind selected areas to prevent dye from the second dye bath penetrating selected areas of the red yarn.

c) Make up a second dye bath in green by mixing together yellow and blue dyes.

d) Over-dye the already dyed red hank of yarn. The over-dyed areas will come out a dark, neutral grey (depending upon the strength of the dyes used), while the bound areas should remain red.

If you want to include areas of both red and green in your hank, you will need to take the following additional steps.

a) Bind selected areas of the undyed hank, prior to immersing it in the red dye bath. Dye red and dry.

b) Untie the bound areas from Step (a). Rebind some of the newly dyed red section. Mix up the green dye bath, and over-dye with green.

c) The remaining red sections will turn neutral grey/brown, while the areas which were left undyed will only take up the green dye.

A similar experiment could be carried out using white paper and any suitable transparent drawing or painting medium, such as inks, acrylic paints, or water colours. Figure 4 illustrates the potential colour range from a green/red mix (this example was painted in an opaque paint).

FIGURE 15

FIGURE 17

FIGURE 19

FIGURE 16

FIGURE 18

FIGURE 20

FIGURE 21

GREEN AND RED — VARIATIONS ON A THEME

When primary red and secondary green are used as fully saturated colours (i.e. pure colours with no grey content), they should have approximately the same value; that is, they have a similar light or dark content in accordance with the white/grey/black value scale (see Article 1 in this series (September issue)). The consequence of this is that, when used in equal proportion in a design, neither of the two colours would stand out more than the other, because each absorbs/reflects the same amount of light. If you were to take a black and white photograph, or a photocopy, of both colours placed side by side, the result would be equal shades of grey. If, however, you decide to alter the hue, value or saturation of either the red or the green, then the balance between the two colours would change, as would the effect upon the finished design (see Figures 5-20).

Figures 5 and 7 were all knitted in a bright, primary red and an equivalent secondary green. Note that neither the red nor the green dominates the design in Figures 6 and 7 (medium and large size chequerboard design). Figure 5 illustrates a change in the relationship between the two colours, whereby the red and green dots merge optically, giving an over-all grey appearance. It is as if the two opposite colours had been mixed in paint or dye to produce a neutral mid-tone of grey. This phenomenon only occurs when the dots of colour are very small, and must be taken into account if the fabric is designed to be worn. Similarly, if you study Figures 6 and 7 closely, the edges surrounding the red and green squares appear to vibrate and, at the same time,

appear more saturated and dissimilar from one another. Figures 13 and 14 illustrate the same effect, but this time using different proportions of colour from Figures 5 to 7. In Figure 14, the fully saturated green of Figure 13 is replaced by a duller grey-green. This reduces the vibrancy of the colour contrast, introducing instead a more subtle form of complementary contrast.

The effect that I have been describing is called simultaneous contrast and can be summarised as a visual modification, which occurs when contrasting or complementary colours are juxtaposed in a design. It should, however, be noted that all of the colour modifications described here rely on minute colour differences which may not be readily apparent on the printed page because of limitations in the printing process. I suggest that you try and work through the exercises to see the effects for yourself, at close range.

Figure 8 is knitted in the same green as Figures 5, 6 and 7, but the red is made darker and biased more towards violet than orange. In this example, the green loses some of its vibrancy since the combination is no longer a true complementary pair.

Figure 9 retains the bright red from Figures 5, 6 and 7, but here the bright green is replaced with a duller grey-green. The grey-green appears to be heightened in colour, as the bright red brings out the green content of the grey-green yarn.

Figure 10 is knitted in a combination of grey-green from Figure 9 and the bright green from Figures 5 to 7. Here, the bright green seems to dominate, while the grey-green squares lose much of their greenness. Compare Figures 9 and 10 closely.

Figure 11 is worked in the original bright red and a colourless mid-grey. The latter is modified (by the eye) into a green-grey because of its proximity to a fully saturated red. The grey square is modified by the eye's search for the complementary colour. At the same time, the grey squares in Figure 11 appear larger in size than the grey-green squares in Figure 9.

Figure 12 combines the bright red from Figures 5 to 7 with the dark red from Figure 8. Here, the colours appear to harmonise more successfully than the dark red/bright green combination (Figure 8) because they are roughly the same colour family; one being a dark purple/red, and the other a red with an orange bias.

ALL THE REDS IN HARMONY

With the exception of Figure 12, all the preceding illustrations have combined various reds, greens and greys. Figure 15 combines a variety of red-based colours in one design. The main emphasis here is on creating a harmonious colour scheme, in which adjacent colours on the colour circle (Figure 1) are combined, rather than using opposite colours. A different type of harmony is evident, with both groupings producing harmonious colours considered to look agreeable together.

Over the centuries, many theories of colour harmony have been proposed. These theories attempt to define a set of rules in which the placement and linkage (often using geometric figures) of colours in the colour wheel are deemed to indicate symmetry, and thus harmony. A fallacy lies in the association of the two latter properties. Symmetry (or lack of) is an objective fact, but harmony is ultimately a matter of personal judgement, aided by knowledge and experience.

Figure 16 harmonises a selection of greens, mainly from the blue-green segment of the colour wheel.

Figure 17 illustrates a complementary pairing, but with the emphasis on the reds at the expense of the green. The green is used sparingly, in a simple stripe pattern, to create vibrant areas of colour which balance out the reds.

Figure 18 was designed on the same principle as Figure 17, but with green as the dominant colour.

Figure 19 is a close harmony in dark, deep red-based colours, using the magenta as a highlight. Compare Figures 15 and 19. In Figure 15 the same magenta appears quite dark when compared with the brighter reds which dominate here.

Figure 20 emphasises low-key greens, with the highlight or contrast worked in the dark magenta colour originally featured in Figure 12. As you can see, it is all relative.

Figures 5 to 20 illustrate some of the many roles that each individual colour can play within a composition or pattern. The impact of any given colour will be relative to its surroundings. The same colour may, for example, appear lighter, darker, brighter, duller, more red or more green. The ability to order and manipulate colour successfully comes through experience and the development of a sensitivity to a broad range of tints, tones, shades and hues. A good starting point is to make a colour reference file, which is easily accessible and organised in such as way that it might, for example, help you identify a particular bias in a colour.

You may also want to produce reference boards based round a particular colour theme (see Figure 21 — green theme board).

In next month's article, we return to the practical aspects of yarn-dyeing. I hopefully you will have been inspired to try to develop some personalised colour palettes in the forthcoming months. In the meantime, I would like to wish all readers my best wishes for the season, and a happy and prosperous New Year. Hang on to some of your Christmas wrapping paper, as we will be putting that to good use next year!

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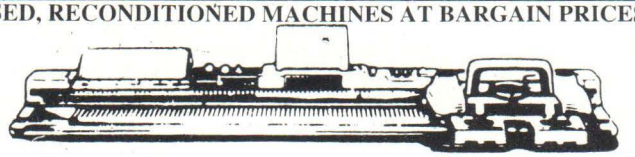

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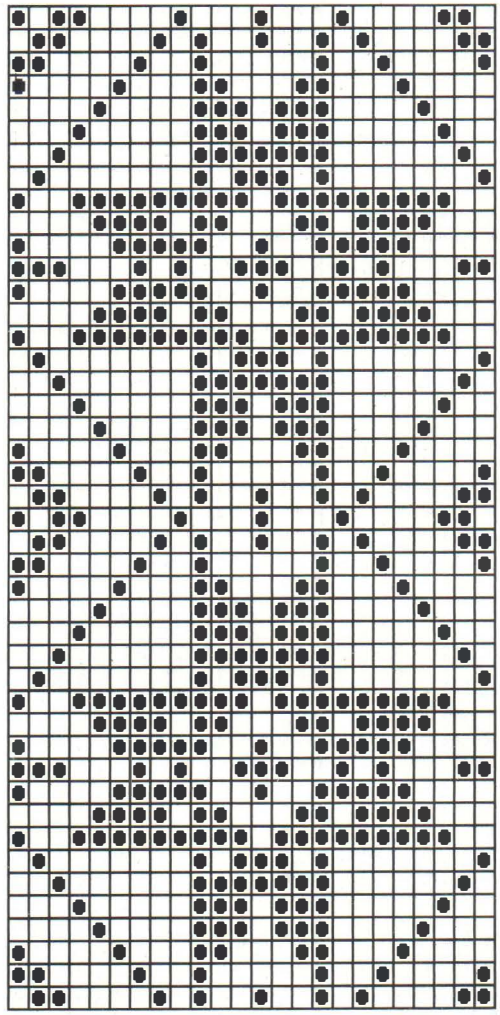
Purely Punchcards

If you own a Brother, Silver, Toyota or Knitmaster punchcard machine — then you have a wealth of things in common — starting with your punchcards!

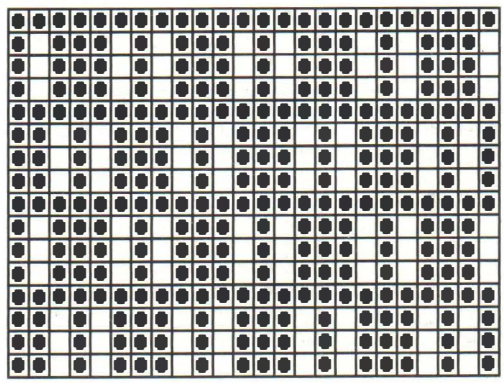
A cross section of our readers' letters reveals that many of you are not quite sure how your machine and punchcard relates to other makes. This means that you are sometimes nervous of trying a design if it has been marked as being for another make or model of machine. Well, with very few exceptions, you are all generally capable of borrowing and successfully knitting with punchcards from other makes and models. We wlll start with a brief tour round your knitting pattern dial, noting how the punchcards work for each design and the differences and similarities between machines.

PUNCHCARD 1



Fair Isle design. Punched holes knit contrast. Blanks knit main colour.

PUNCHCARD 2



Punched holes knit, blanks tuck. Note that every stitch is knitted every 4th row, this is a good method of clearing all stitches.

FAIR ISLE

This fabric is probably one of the main reasons you bought your machine in the first place! Every 24 stitch punchcard machine can knit this and get the same result. A Brother owner can take a punchcard designed for a Toyota or Silver machine and get a pattern that looks exactly the same as it did on the originating machine. The fabric has the same smooth surface as stocking stitch and like plain knitting, the side the knitter cannot see whilst working is the right side.

With all the current punchcard models, punched holes knit the contrast colour, whilst the blank areas of the card knit the background — see Punchcard 1.

The fabric tension varies from stocking stitch — the straight threads at the back formed by colours being carried from one set of patterning needles to the next has the effect of tightening up the work a little. However, it is also common to need less rows for the same height — e.g. when a stocking stitch sample knits 40 rows to 10cm, a Fair Isle sample can knit from 32-36 rows to 10cm. To compensate for the change in width, the tension dial is usually set one whole number looser than you would use for stocking stitch.

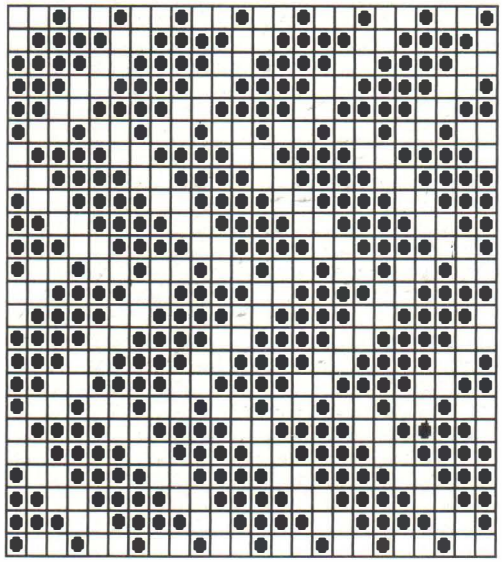
TUCK

This is a design which combines knitted stitches and loops of yarn over the needles. Usually, but not always, the tucking (looping) is worked over a single needle. Some manufacturers advise that no two adjacent stitches should be tucking simultaneously. There are some designs where this is required and most punchcard machines should be capable of doing this, provided stitches are not tucked for too long (only for one or two rows). However, there is always the odd stubborn machine which does not like doing this, despite tension changes and weighting. As a sweeping generalisation, Silver and Knitmaster machines are more philosophical about two adjacent needles tucking than some other makes.

Punchcards are made and work the same across the makes — punched holes knit and blanks tuck — see Punchcard 2.

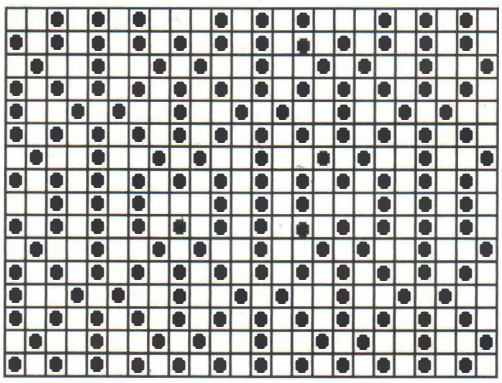
The right side of the work is usually the one which is facing you whilst you knit — but check the garment pattern you are knitting, as occasionally this is not the case. Tuck makes your work spread — in comparison to stocking stitch, but also needs many more rows to achieve the same height. This latter effect is pretty obvious when you think about it, as every needle is not knitting

PUNCHCARD 3



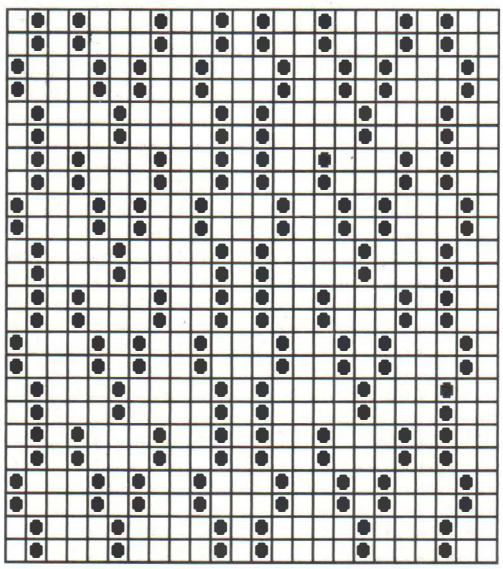
Punched holes knit, blanks slip.

PUNCHCARD 4



A good mixture of holes and blanks makes a satisfactory all-over weaving punchcard.

PUNCHCARD 5

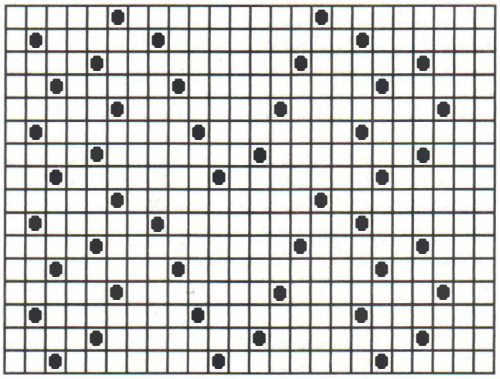


Vertical lines work well in punch lace, but horizontal ones should be avoided or kept to a minimum. Holes knit fine thread, blanks knit both threads together.

on every row, some of the stitches are being held by looped yarn over the needles. So you have to knit more rows to make up for this effect. The work grows wider because the extra tucked loops of yarn have to go somewhere and when relaxed they tend to spread out. It is generally recommended to use a tension setting two numbers tighter than you would for stocking stitch, but don't use a basic stocking stitch design and knit it in tuck. You will end up with quite a different shaped garment — very wide and very short!

At least all the machines call tuck the same thing on their buttons and dials — i.e. Tuck!

PUNCHCARD 6



Simple/plain lace is often characterised by some holes on each row. The card resembles the fabric. Punched holes are stitches which will be transferred. All stitches will then knit.

SLIP

Slip shares some of the characteristics of tuck, but instead of holding loops on the needles, they lie flat across the side of the work that faces you. The punchcards for slip can be exactly the same ones as you would use for tuck, or they can be quite different for special effect designs. The same punchcard rules apply though, punched holes knit and blanks will slip.

The fabric is quite different, the straight slips of yarn having the opposite effect to tuck, they tend to tighten the fabric up widthwise. However, because every stitch is not knitting on every row, slip still has a foreshortening effect on the work — so this is another fabric where you would knit many more rows for a garment than you would for stocking stitch, even though recommended tensions for slip are generally two whole numbers looser than for stocking stitch.

Chevron effects are particularly effective in slip and an example card design is shown in Punchcard 3.

On the patterning dials, the manufacturers all have their own names for the setting to produce this fabric. Silver and Knitmaster machines use S or Slip; Brother machines call the relevant patterning buttons Part and Toyota machines call it Empty.

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WEAVING

Weaving can be done on any machine which has weaving brushes. It depends not just on the make, but also on the model of machine you own, as to whether the weaving brushes are an integral part of the carriage, a separate brush assembly to be screwed on to the sinker plate, or even a separate accessory — as is the automatic weaving arm from Silver. For straightforward fabric effects weaving punchcards need to be a fairly evenly balanced mixture of holes and blanks, as a general rule, not more than three holes or blanks should be adjacent to each other. This general rule is commonly broken for special effects. Punchcard 4 shows a punchcard suitable for an all-over pattern.

Basic weaving is done using a background yarn and a weaving yarn. The background yarn is generally finer than the weaving yarn, although this is another generalisation often broken for special effects. On Silver and Knitmaster machines there is a special weaving setting on the carriage dial. On Brother and Toyota machines, whose needles are arranged in a forward position for all patterning, the carriage is set to select needles but the knitting carriage setting is left on knit.

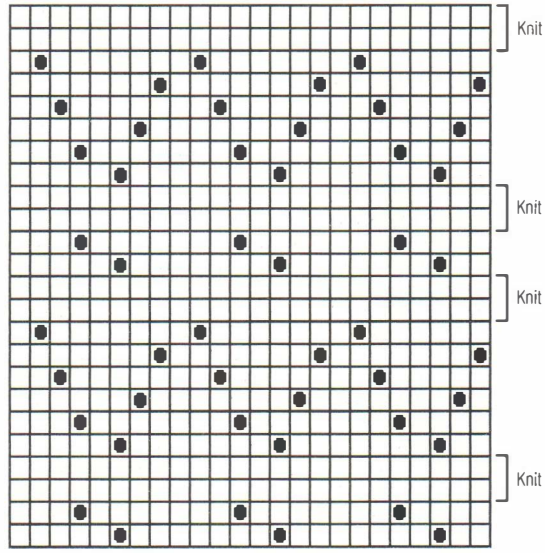
The weaving yarn is laid over the needles in front of the knitting yarn. With Brother and Toyota machines this can be done manually if desired, literally laying the weaving yarn over selected needles. Alternatively the same method as for Silver and Knitmaster machines can be used, where the weaving yarn is hooked or falls into a slot at the side of the carriage — always between the carriage and the needles. Knit the row, release the weaving yarn and take it to the other side of the carriage. It is a simple rhythmic movement, not a fast textile to work, but not too tedious either.

PUNCH LACE, ALSO KNOWN AS THREAD LACE

On punchcard machines this is commonly only to be found on Silver and Knitmaster machines. In the 'old days', the style of lace was entirely dictated by the make of machine you had. If you had a Knitmaster, you worked punch lace. On a Brother or Toyota machine you worked transfer lace.

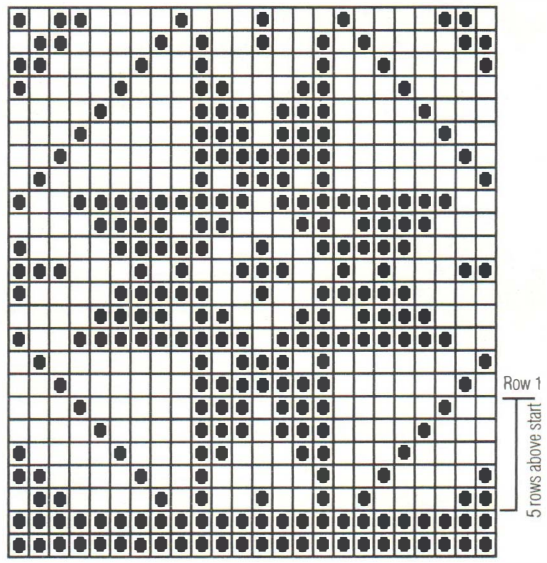
Punch lace is formed a little like Fair Isle. It is worked by combining a fine thread — as fine as sewing machine cotton, with a normal weight of machine knitting yarn. Punched holes knit the fine thread — which is placed in the contrast feeder — alone. The blanks on the card knit both the fine thread and the main yarn together. When you use matching colours for the two threads, the fine thread seems to disappear giving a lace effect. Punchcards can look a little like Fair Isle ones, but there should be no large blocks of punched holes together. If there were, the main yarn would form long floats behind this area and the effect would be messy to look at as well as to wear! An example of a suitable punch lace card is shown in Punchcard 5.

PUNCHCARD 7



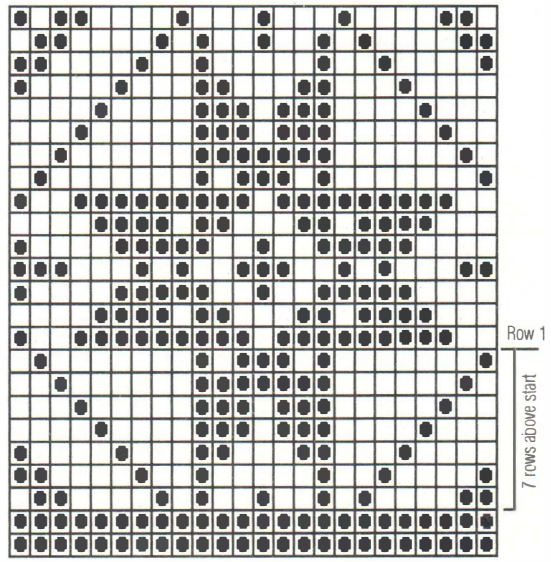
Fashion/multi-transfer lace. Punched holes will transfer stitches. Gaps between vertical runs of punched holes are where all stitches will knit.

PUNCHCARD 8A



Silver and Knitmaster machines

PUNCHCARD 8B



Brother and Toyota machines

TRANSFER LACE

This fabric resembles the yarn over, knit two together hand knitted lace — but is considerably quicker to knit on a machine! There are quite a few options now with lace working. Silver and Brother and some Toyota models (pre the 950) have separate lace carriages. Depending on the machine model you bought, these were either an integral accessory or one you could 'add on' at a later date. If you add-on a lace carriage, always be very specific about your machine model to ensure compatability.

The Toyota 950 machine has lace extensions, which come as part of the machine and are screwed in place on either side of the main carriage only when you want to work transfer lace.

To add to the potential confusion, there are now two basic types of transfer lace. Silver and Toyota 950 machines can work Plain or Simple lace — where stitches are transferred and knitted within the same row. This makes for the fastest transfer lace knitting, but lace designs tend to be rather simple — see Punchcard 6.

The other option — and the only one currently available to Brother owners — is Fashion or Multiple Transfer lace. On Brother machines, the separate lace carriage is used to work a transfer sequence and then the knitting carriage does the actual knitting. On Silver and Toyota 950 machines, a change to the setting of the carriage means that the one carriage works in turn, working a transfer sequence, then changing the settings to work the knitted rows. These lace punchcards look quite different, not only to the last type, and often bear no visual relationship to the finished fabric — see example Punchcard 7.

THE BIG DIFFERENCE

The basic difference between the punchcards for 24 stitch repeating systems is their starting rows. Toyota and Brother machines start patterning seven rows into the machine whilst Silver and Knitmaster machines start five rows in — see Punchcards 8A and 8B. If you are punching your own cards, especially when using unmarked punchcard roll, the quickest way of marking in your starting row is to put one of your basic cards alongside and draw a line on your new card to correspond with the first row on your basic card.

The other big differences between the machines is the way in which they produce lace and their single motif functions — but we'll come to look at those facilities in detail later in the series.

For now, you should be happy to know that most punchcard machines can relate to each other through their punchcards, so if you've a favourite design in another make (excepting lace for the time being) — punch out the card and try it out on yours!

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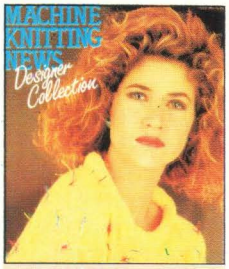
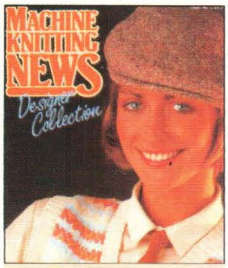
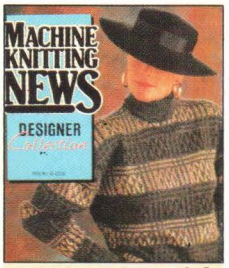


DESIGNER COLLECTION NO 1 **61**



DESIGNER COLLECTION NO 6 **62**



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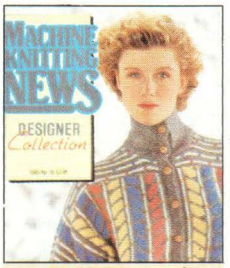

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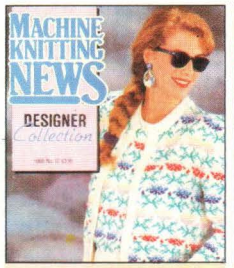
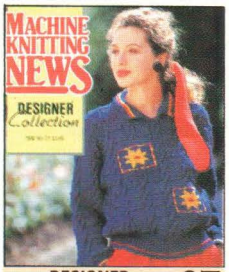


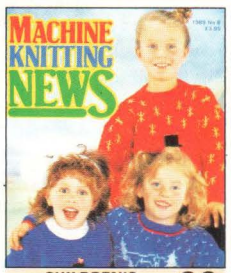
DESIGNER COLLECTION NO 17 **65**

DESIGNER COLLECTION NO 20 **66**



DESIGNER COLLECTION NO 21 **67**

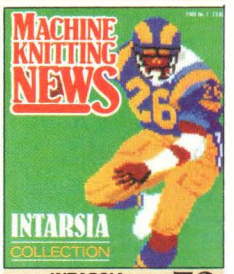
CHILDREN'S COLLECTION NO 4 **68**



CHILDREN'S COLLECTION NO 8 **69**

CHILDREN'S COLLECTION NO 10 **70**

CHILDREN'S COLLECTION NO 16 **71**

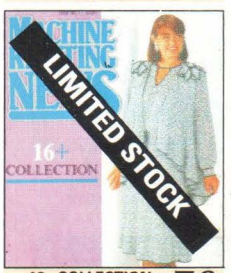


INTARSIA COLLECTION NO 1 **72**

MEN'S COLLECTION NO 5 **73**

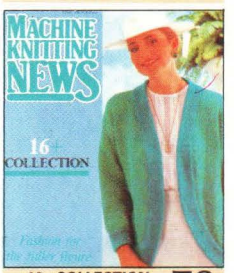
MEN'S COLLECTION NO 7 **74**

MEN'S COLLECTION NO 12 **75**



16+ COLLECTION NO 1 **76**

16+ COLLECTION NO 2 **77**



16+ COLLECTION NO 4 **78**

EUROPEAN COLLECTION NO 1 **79**

EUROPEAN COLLECTION NO 2 **80**

EUROPEAN COLLECTION NO 4 **81**

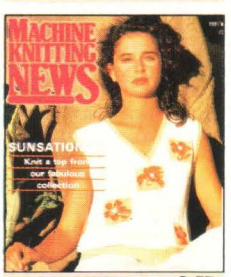
EUROPEAN COLLECTION NO 5 **82**

CHUNKY COLLECTION NO 6 **83**

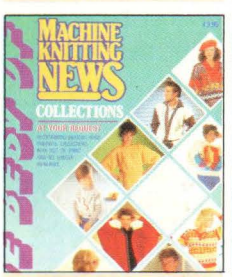
CHUNKY COLLECTION NO 13 **84**

SUMMER TOPS COLLECTION NO 1 **85**

SUMMER TOPS COLLECTION NO 2 **86**

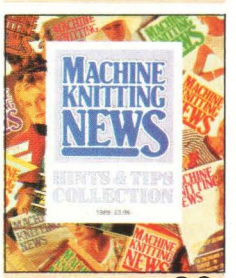


SUMMER TOPS COLLECTION NO 3 **87**



THE BEST OF COLLECTIONS **88**

INTERNATIONAL COLLECTION **89**



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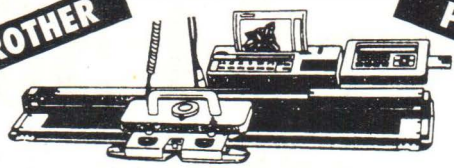

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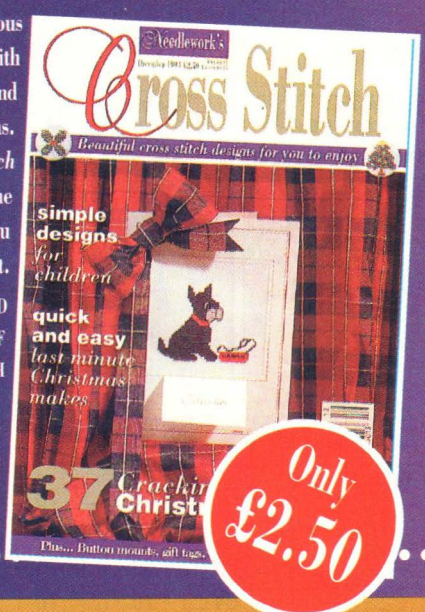


December issue on sale 10th November

READERS' LETTERS

A fascinating letter from Aberdeen starts us off this month, Elizabeth Stott of Aberdeen writes:

I have recently returned from a very enjoyable week's course on the Black Isle, up by Inverness. It was superbly organised (as expected) by Kris Dupar (of The Knitting Neuk). The Cromarty Centre was an ideal place to hold such a course and we were very well fed and generally looked after.

Tami Nobuyaki was showing us how to make Irish Knit cardigans on the garter carriage. Now, I have always avoided cables on the garter carriage. I had read somewhere that one needed to knit the stitches through by hand; sometimes even with a separate piece of yarn. That sounded too much like hard work — sewing in the ends too!

My machine and garter carriage are relatively new and unfamiliar so by Monday lunch time I was well behind the others, having failed to cast on until about 11.30am. I made a mistake and a mess trying to sort it out. It would never look right, so I took my grannie's advice "Never hesitate to unrip". Well, this garment was going to cost about £400 so I did not want a mistake right at the start, never mind about being behind. However, I omitted to remove my work from the machine at 100 rows of back cable pattern to check the tension. I cribbed someone else's figures. I am not only broad (euphemism) but also tall and wear my garments long so I had 70 extra rows before the armholes. By tea time I had realised it would have been quicker for me to knit the pattern by hand. I persevered, and had all but finished the second front by home time on Friday. Earlier in the week I had threatened that mine would have plain sleeves. The garment was complete apart from buttons by the next Friday.

Despite suggestions about plain sleeves, it has patterned sleeves and despite swearing that it would be a one-off, I am embarking on another. Why?

It suddenly occurred to me to question why we work cables from the back of the knitting. I know when we use the knit carriage it is essential.

So I hurried to complete the cardigan and started to experiment. I pressed the reverse (black to white) button and proceeded to work the cables. Reverse the instructions — 'pass 1 over 3 and 3' to '1 pass under 2 and 3' etc. It is much faster because you can see what you are doing and so are very much less likely to make a mistake (correcting them is very time-consuming). The work looks identical; the tension is identical. I realise that the garter carriage needle is working the cabled stitches, but this presented no problems on my machine.

Version two will have a pattern that is as wide as my shoulder so that I can make the pocket wide enough for my hand. My husband says the one I've finished will be good as it is because he will not be able to put things in the pocket and pull the garment out of shape. He says that I always get on to him about that!

I have not yet had time to play with the possibility of working the cables on a two-colour fabric made with the knit carriage. It is 'on my list'. It might hopefully give a 3-D effect similar to the background of the garter carriage work, but faster to do, even though it would have to be worked from the back. The patterns included on the disc with Tami's book would need one or two extra stitches to avoid long floats.

Well, it just goes to show, from novice to innovative knitter in such a short time — Elizabeth's sample shows how successful her method was and we are all eager for the time to try it out for ourselves! Ed.

Next, Mrs Hannis of Malvern pays us a compliment and has a request:

I enjoy your magazine very much, there is always a lot of interest and enjoyment for me every month when my copy plops through the letter box. I would, however, like to make a request please. How about larger sized lady's garments and more Pfaff patterns?
I very much enjoy Irene Krieger's articles and the Stitch Pattern Library, keep up the good work.

Thanks for the compliments Mrs Hannis, much appreciated! In respect of larger sizes, you must be psychic as we have a new series planned with special sizing needs in mind for 1995 and I'm sure you'll find some interesting and useful styling and shaping ideas in it. We'll also pass the challenge on to our designers — some great styles for larger ladies please! Ed.

Don't forget, every reader's letter published carries a 'reward' of £10 — so keep your news, comments and tips coming in!

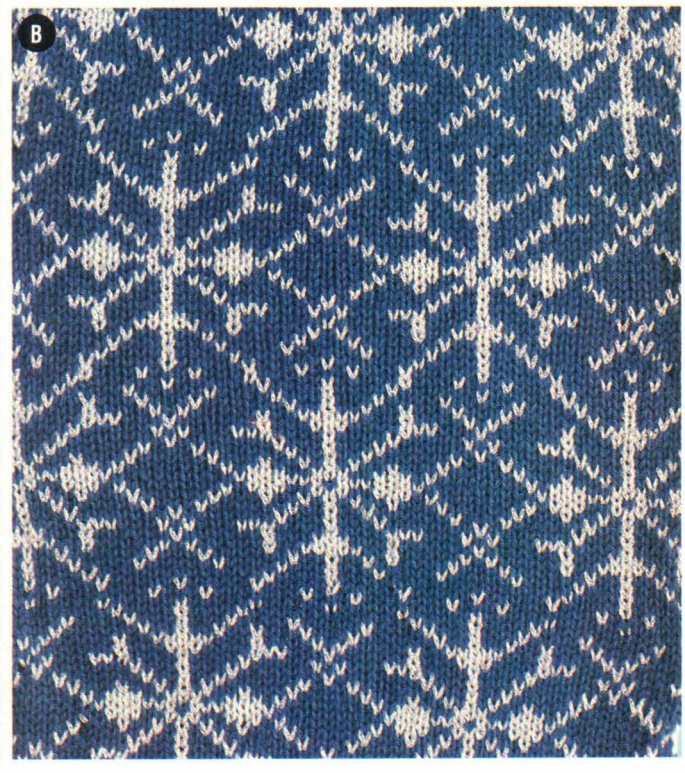
STITCH PATTERN LIBRARY

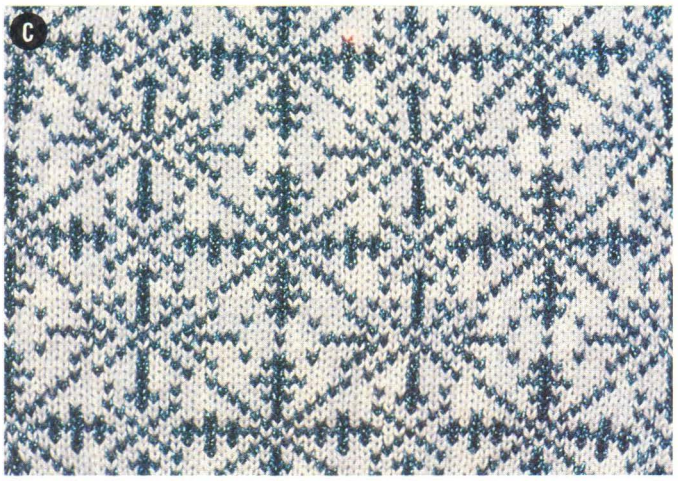
22

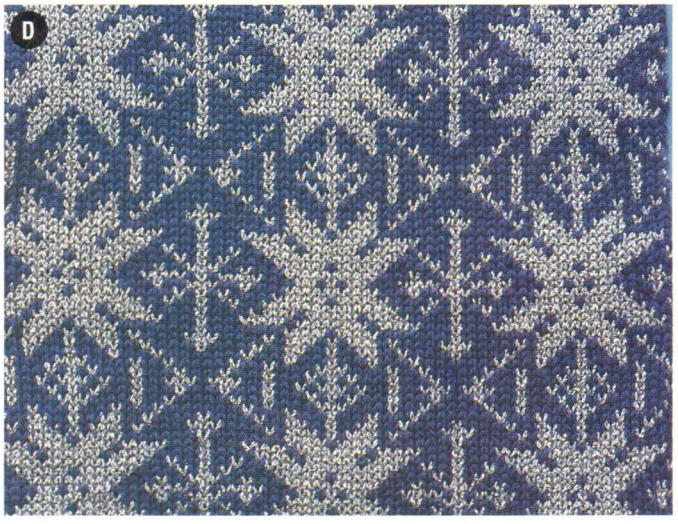
Build up your Stitch Library — pull out and keep section with ideas for ALL machines

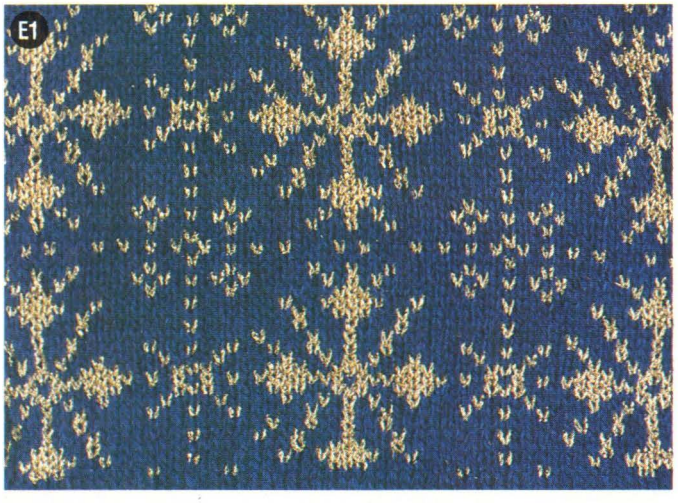
The myriad shapes of a snowflake were our inspiration for this collection of Fair Isle designs for Christmas. Quick and easy to knit, we added glamour to all the patterns by using lurex as the contrast yarn. However, if you wish, you could, of course, use plain wools or acrylics instead. For a touch of additional colour with no extra effort, use a spot dyed or random yarn as the contrast.

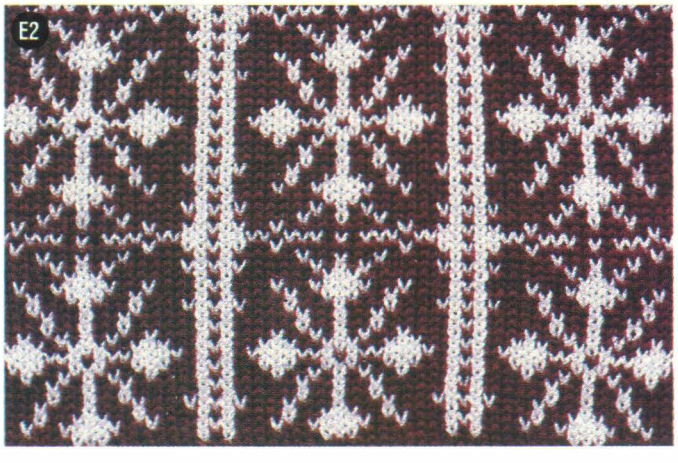
So, take your choice from delicate lines to bold motifs. For a bit of fun, you will find two celebration borders, ideal for providing quick seasonal trims and especially for the kids (of whatever age!) we have even discovered Father Christmas stuck in a chimney!











YARNS

Main colour yarns were all 4 ply Pure Wool, all the contrast lurex yarns were 4 ply — Texere Glitter. Texere have a trernendous selection of 4 ply lurex yarns. All yarns are available by rnail order frorn Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ Tel. 0274 722191

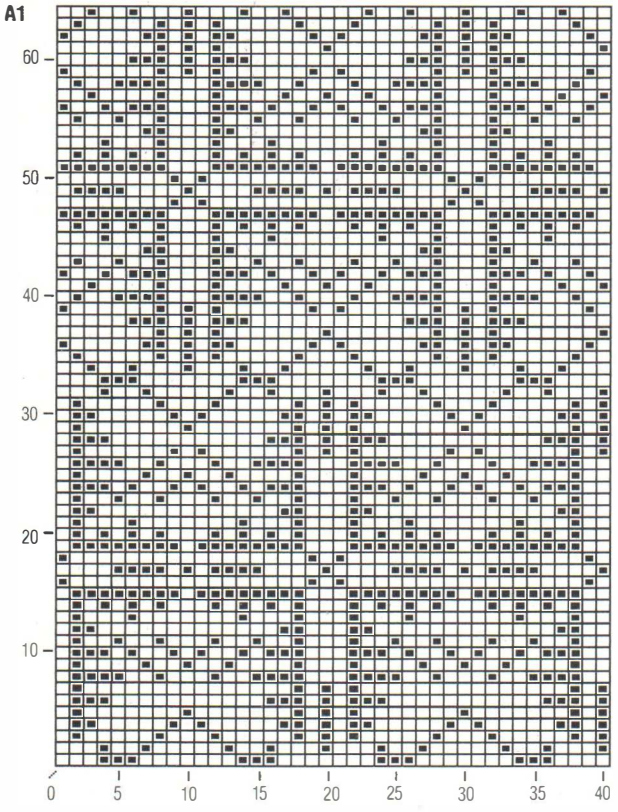
CHRISTMAS STARS

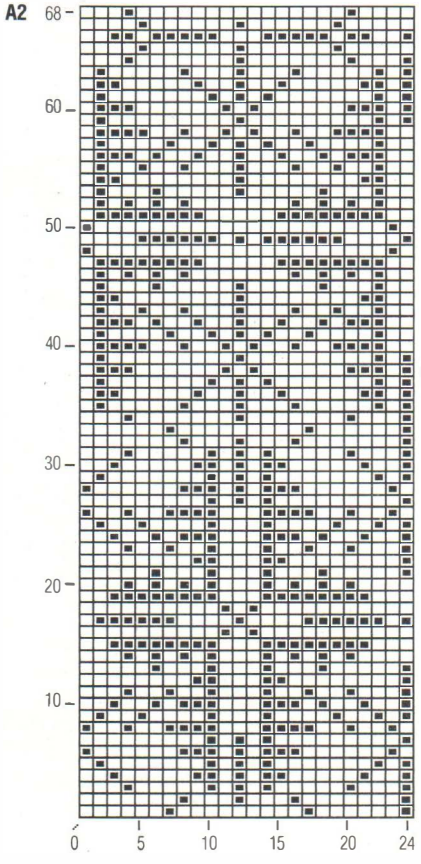
Pattern A1: 40 stitches x 64 rows

Suitable for Duo or electronic machines, this design looks bold and rich when worked in a combination of Wine wool and Gold lurex yarns. Try it in plain yarns for a man, or in stark black and white for a striking daytime tunic. Electronic owners with a garter carriage may like it worked as a garter stitch, try using the double length and width facility.

Pattern A2: 24 stitches x 68 rows

Suitable for punchcard machines. This variation looks more subtle in a combination of Navy wool and Light Blue lurex. With this rescaling, use it on a chunky machine for the big bold look, or in 3 ply yarn (we used 4 ply) for a more petite look, suitable for children's garments.





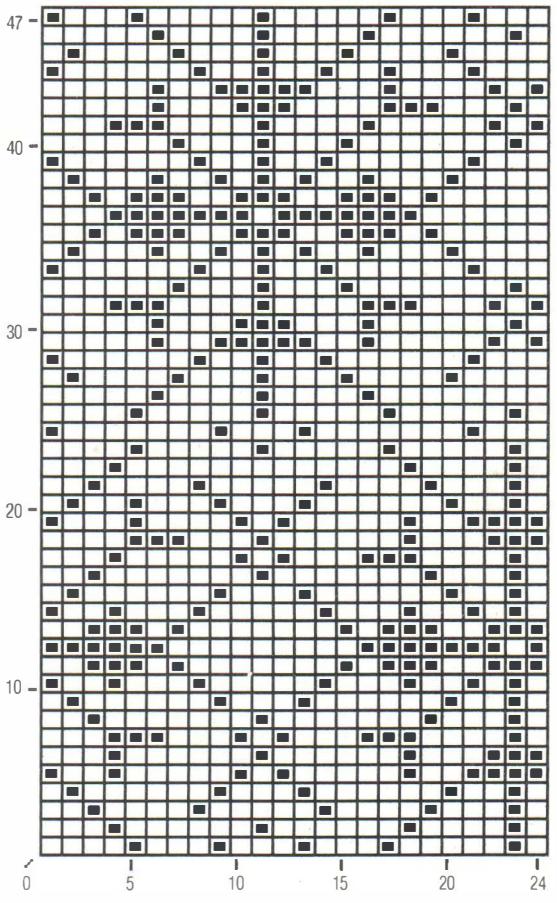
LINKED DROPS

Pattern B: 24 stitches x 47 rows

Suitable for punchcard machines, each 'drop of snow' is linked to the next, but very delicately. Our sample was worked in a combination of mid-Blue wool and White lurex — a soft and dressy combination.

Suitable Adaptation:

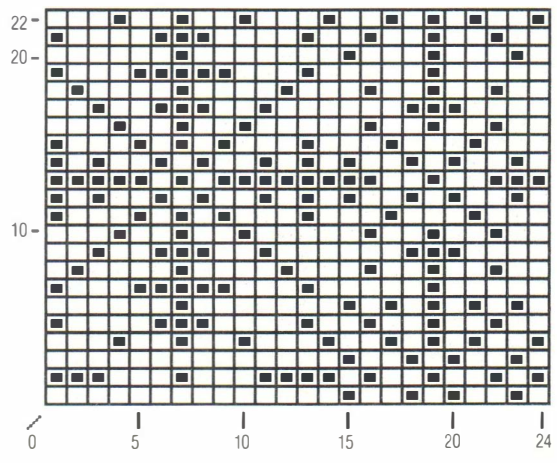
Use the first 23 rows as a border, perhaps as a contrast edge to a softly textured tuck garment or as a decorative edge on a garter stitch top.



SNOWFLAKE CHECK

Pattern C: 24 stitches x 22 rows

The snowflake motifs themselves form alternative check and/or diamond outlines, depending on how the light catches the fabric. We used Blue lurex on White wool — for a sophisticated look, try the same Blue lurex on Black (awful to photograph but wonderful when the actual fabric is seen in wear!). If you are making yourself a special top or jacket in this fabric, why not add some sequins. The snowflake centres form a natural guide for placement.



STARRY NIGHTS

Pattern D: 24 stitches x 24 rows

Suitable for 24 stitch repeating punchcard machines, but can be easily adapted to either a 20 or 30 stitch repeat.

We worked our sample as a Fair Isle using mid-Blue wool and Silver lurex 4 ply. The star motifs form strong vertical lines, which can be very flattering for a long-line top in larger sizes.

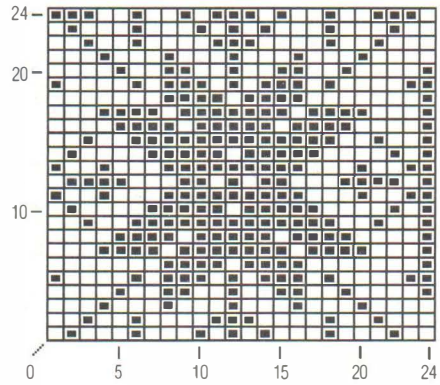
Suitable Adaptations:

1. For a 20 stitch repeat, delete stitches 1, 2 and 22, 23. The star motifs will remain unchanged, only the pattern between them will have been slightly modified.

2. For a 30 stitch repeat, add one stitch all the way round the star motif — moving the rest of the design out to suit — this will add in two stitches. Add one stitch into the horizontal motifs (row 12 — between stitches 2 and 3 and 21 and 22), then add another stitch into the horizontal design (rows 11 and 13) before first stitch and between 23rd and 24th stitch.

If you draw two repeats of the new design horizontally and vertically you should be able to smooth out the remaining link up diagonals quite easily.

3. For the original or any of the previous adaptations, try eliminating the last row and working the next repeat as a counterchange.



TRADITIONAL SNOWFLAKE

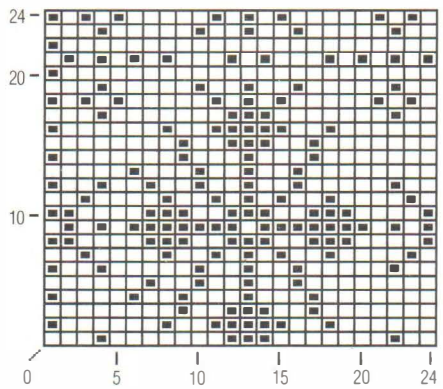
Pattern E1: 24 stitches x 24 rows

The first variation is suitable for punchcard machines. The spaces between the motifs (similar to many found on 'traditional' Fair Isle patterns) help create a feeling of lightness and space in this pattern. We worked a sparkly evening look in Navy wool and Gold lurex. Although the floats are not long enough to create problems, you could reduce them by adapting the design as a double jacquard.

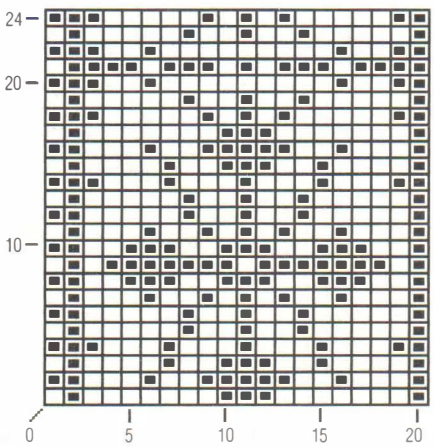
Pattern E2: 20 stitches x 24 rows

This variation is suitable for use on Duomatic machines with Deco (repeat twice across the card) or for 60 stitch repeats — as on Singer machines (repeat three times across the design sheets). A bold vertical line divides the snowflakes, bringing in the fashion element of vertical striping. This sample was worked in Wine wool and White lurex 4 ply.

E1



E2

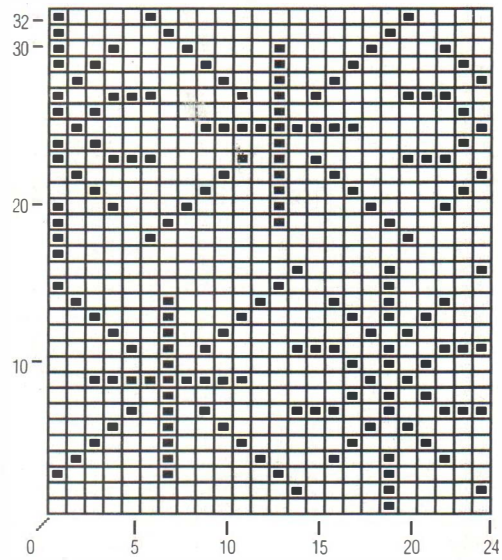


DRIFTING FLAKES

Pattern F: 24 stitches x 32 rows

Suitable for punchcard machines, but with spacing adaptations could be adapted for 30 stitch repeats.

We worked in Wine wool with Red lurex for a rich sparkle effect. Although the motifs are themselves quite small, there are a few long floats in this design, so although the scale is suitable for a child, perhaps it would be best if the sleeves were worked plain or in another pattern to minimise potential problems!



GEOMETRIC SNOWFALL

Pattern G: 24 stitches x 44 rows

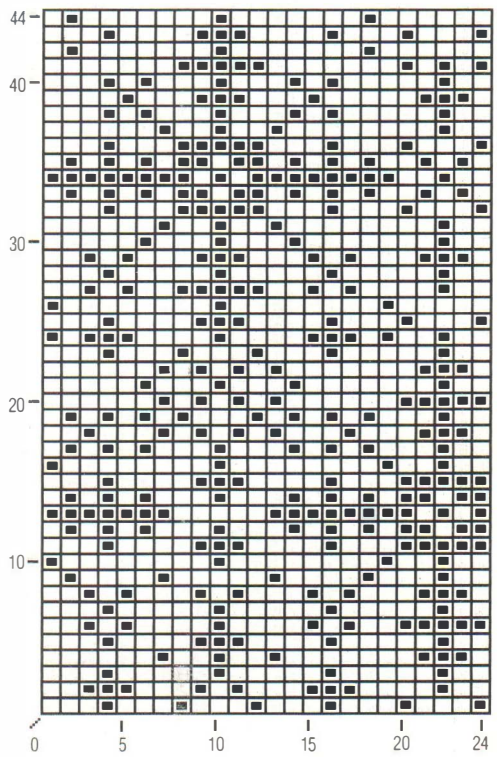
Suitable for punchcard machines, but could easily be modified for a 30 or 40 stitch repeat.

Our colour combination of Navy wool and Red lurex is not for the fainthearted! However, try this as a more traditional Blue or Black and White, or a subtler Coffee with Gold lurex fabric for completely different looks to suit all occasions. The pattern can be changed even further if contrast colours are changed — giving a more traditional Fair Isle look, suitable for both him and her.

Suitable Adaptations:

1. Use the first 23 rows as a contrast border.

2. To use in a 30 or 40 stitch repeat, use the main motifs and then fill in surrounding areas with little diamonds and crosses as desired.



THE SNOWSTORM

Pattern H1: 24 stitches x 64 rows

Suitable for punchcard machines — apart from the odd couple of rows, the floats are quite small. The plain rows are worked in twos, so the contrast yarn can be left in situ throughout. However, if you are working in Fair Isle with carriage set to select end needles on every row, either cancel this setting or manually return the end needles back to working position on rows where background only is worked (otherwise the contrast thread will knit on each end needle and carry right across the back of the work).

Pattern H2:

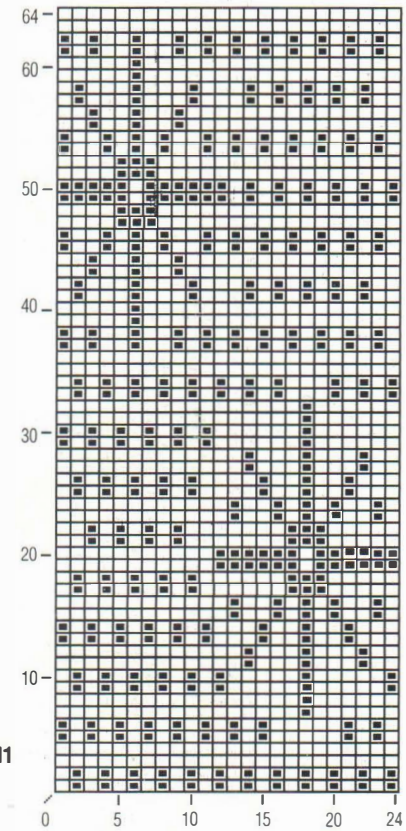
20 stitches x 64 rows

Suitable for Duo machines with Deco (repeat twice across the card) or for 60 stitch repeating systems. You can adapt the number of dotted lines between motifs to space them out even further, if desired.

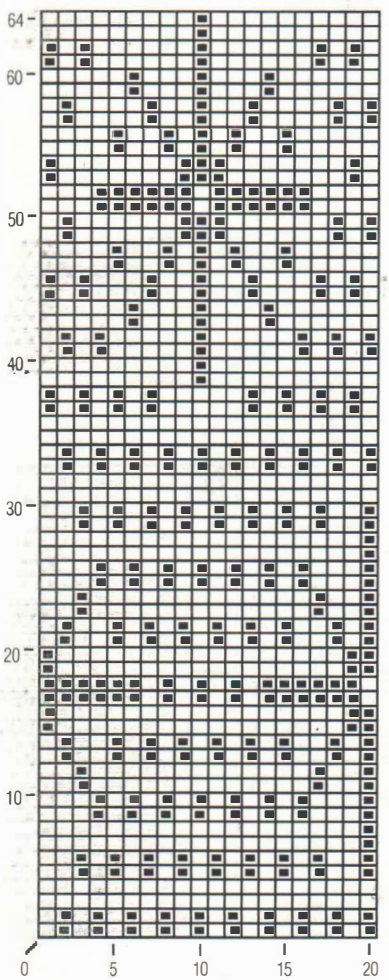
Suitable Adaptations:

1. Work as a border, adjusting the depth as desired by adding or deleting the dotted rows separating motifs.

2. Reduce the float length at each end of the second motif (on both repeats) by adding another set of dots in — one stitch out from the central vertical motif line.



H1



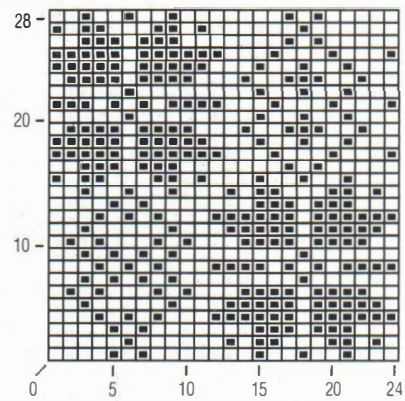
H2

WINTER WONDERLAND

Pattern I: 24 stitches x 28 rows

Suitable for punchcard machines, but using the small motifs spaced out, could be adapted for 30 stitch repeats quite easily.

This design reminds me of the decoration around a Christmas Grotto — it might have something to do with our White wool and Pale Blue lurex combination! The float repeats are small, so this fabric is suitable for all ages. Try it in a totally different combination, Cream with Russet or Black (lurex) on mid-Blue.

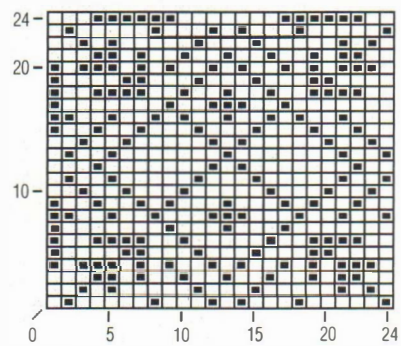


SNOWFLAKES WITH DIAMONDS

Pattern J: 24 stitches x 24 rows

Suitable for punchcard machines, but its geometric format makes similar adaptations for other repeats quite easy to work.

We knitted the sample in an unlikely combination of mid-Blue wool and Green lurex. The pattern lines are not glaringly obvious in this combination, but the effect is attractive as the lurex seems to catch the light and change colour differently, depending on the lighting conditions. This twinkling effect could be further enhanced by the use of sequins — there are quite a few choices for easy placement.



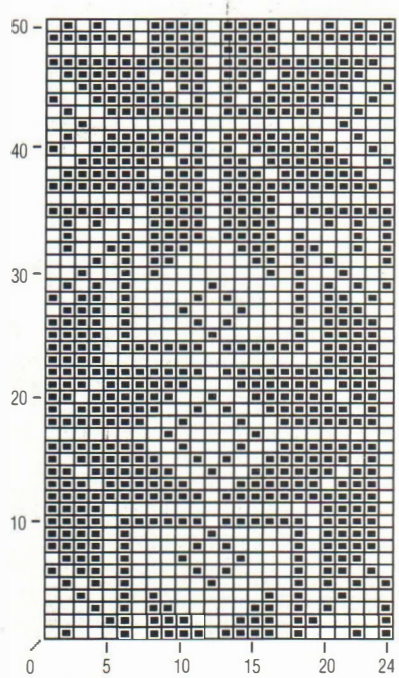
SCANDINAVIAN GOLD

Pattern K:

24 stitches x 50 rows

Suitable for 24 stitch punchcard machines. Scale the star motifs up or down to adapt for other repeating factors.

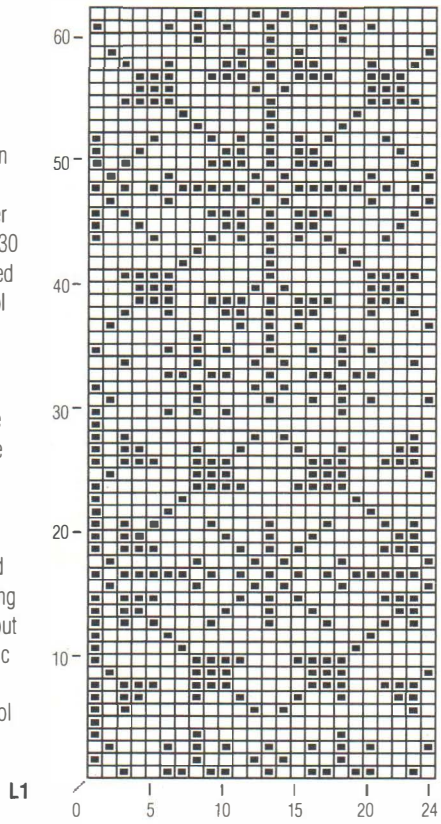
One of my favourite fabrics this month, the design in this Navy wool and Gold lurex colour combination is unashamedly a Christmas look with great style. The name came from the fact that you so often find these basic stars in Scandinavian colour designs. This would make a wonderful evening jacket — try two lurex yarns as both main colour and contrast. Alternatively, work with other traditional Christmas combinations of Red or Green and White for day wear.

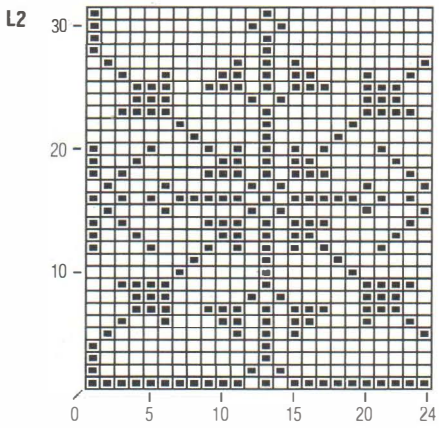


SHIMMERING SNOWFLAKES

Pattern L1:
24 stitches and 62 rows
Suitable for punchcard machines, but using the main motif and adjusting link patterning makes this another design easily scaled up to a 30 or 40 stitch repeat. We worked this sample in mid-Blue wool with White lurex. The counterchange forms quite a large design. For day wear, other colours could easily be introduced at each end of the snowflake motifs.

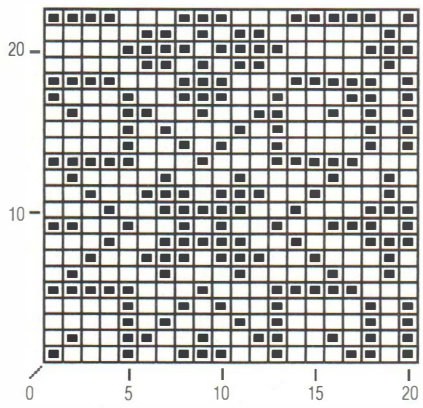
Pattern L2:
24 stitches x 31 rows
Here the motif has been used with simple horizontal dividing lines for a check effect, without any counterchange. The fabric is slightly more subtle in a combination of mid-Blue wool and Silver lurex.





GIFT WRAP

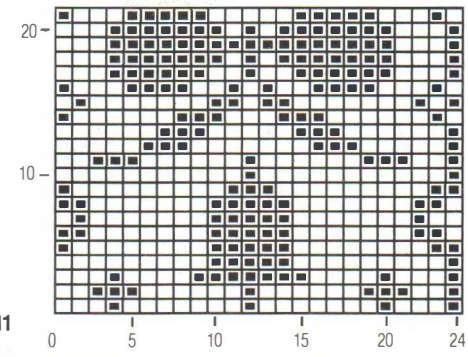
Pattern M: 20 stitches x 22 rows
Suitable for Duo machines with Deco, 60 stitch repeating systems and electronic machines.
You can tell what I thought the fabric looked like from its title! However, don't let this put you off, as it is an extremely attractive design with small floats — and you do not have to knit it in this brocade-look combination of Wine wool and Gold lurex!
If, however, you love this rich look, why not make a feature of it in an evening jacket fabric over a plain top — or use up oddments of glittery and plain yarns to make small gift pouches for some of your gifts, instead of traditional wrapping paper!

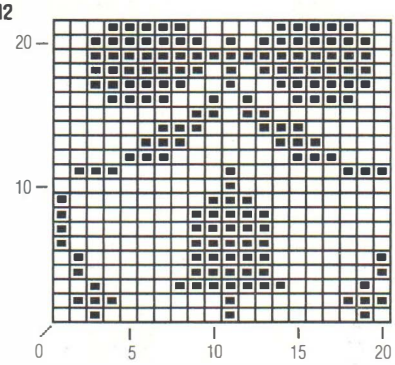


CELEBRATION BORDERS

Pattern N1: 24 stitches x 21 rows
This was envisaged as a decorative trim for shelves or a ribbon banner for an unusual decoration, rather than a garment border. Work in fine cotton and lurex and you could even use it (lined with greaseproof paper perhaps) as a cake trim!
However, if you fancy the bows as a garment trim, simply omit the bells when punching the card! If you have already punched the bells, use sticky tape to cover the holes or only use the design from row 11 upwards.

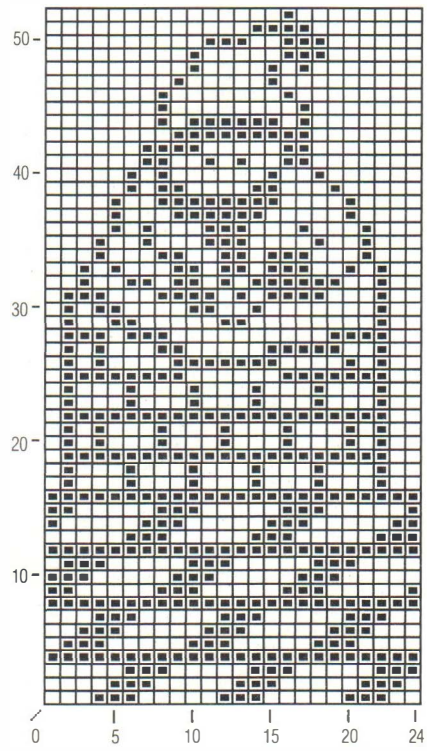
Pattern N2:
20 stitches x 21 rows
A scaled down version of pattern N1, suitable for 40 and 60 stitch repeating systems. The bows are exactly the same size as pattern N1, only part of the dividing design has been omitted.

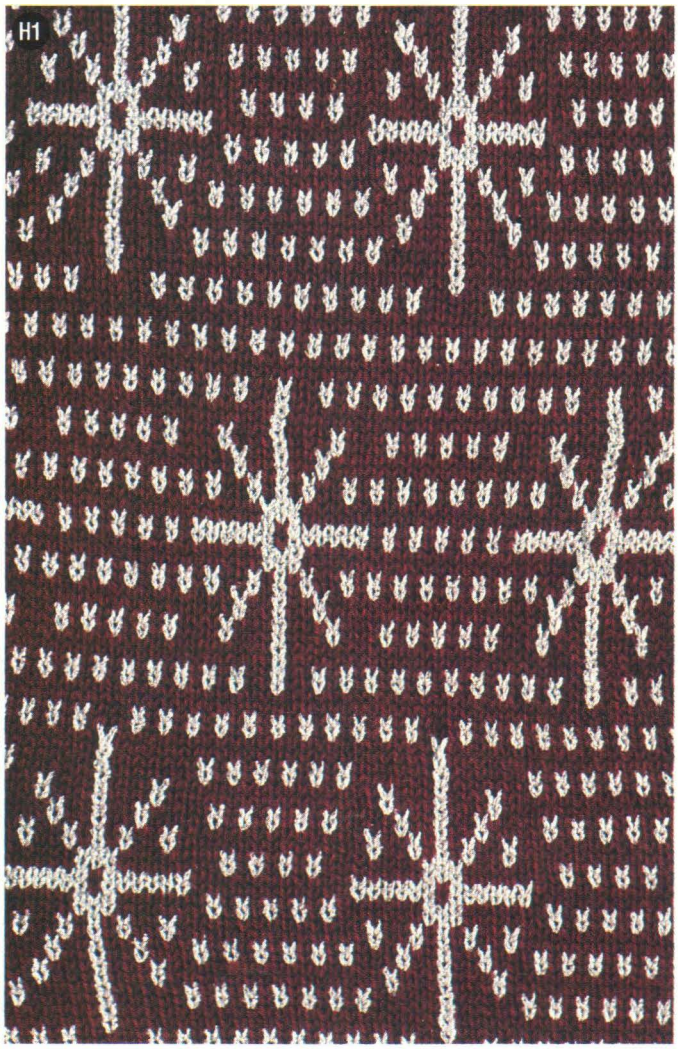


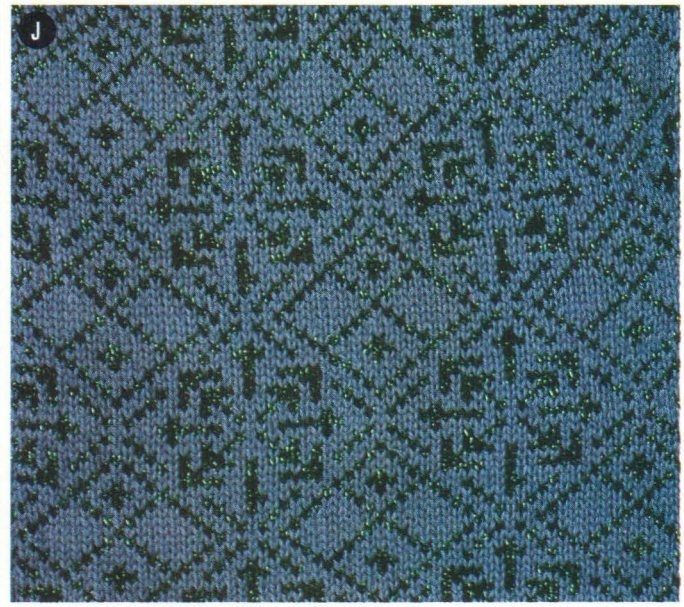


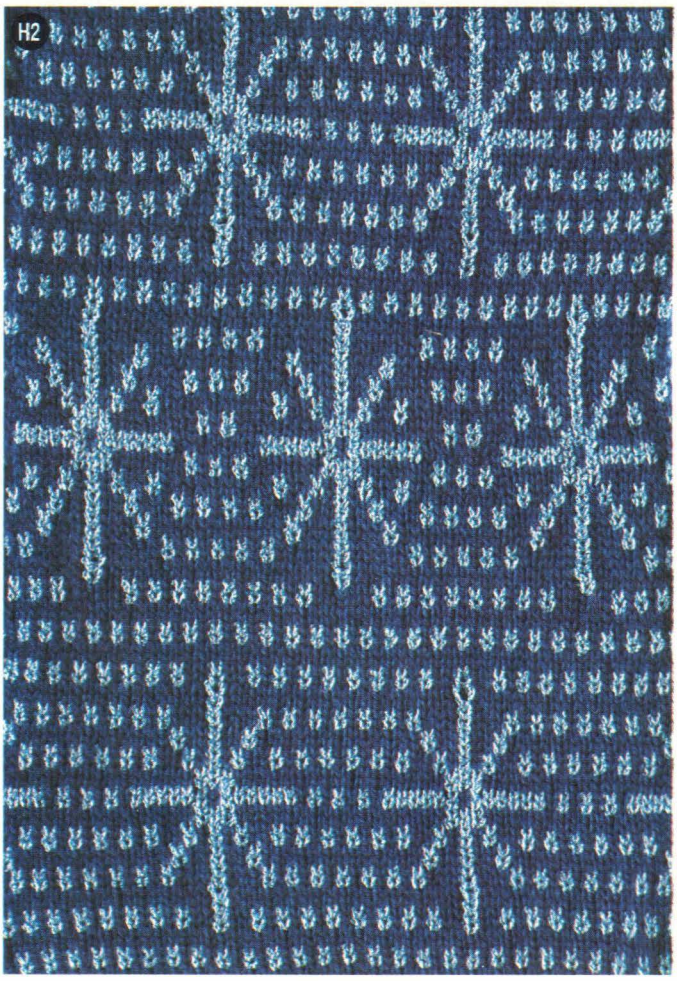
WHAT A WAY TO SPEND CHRISTMAS!

Pattern O: 24 stitches x 52 rows
Suitable for all machines with a minimum repeat of 24 stitches — with a minor adjustment to the roof as required.
This is Father Christmas trying to get out of the chimney, having eaten all the mince pies on offer! As it would be a little odd to work a row of Father Christmases, the top part of the design is worked as a single motif. The roof can be worked as an all-over pattern — row 16 is the one where settings are changed for the single Father Christmas figure.
The roof design is an 8 stitch repeat so can be used on 24 and 40 stitch repeats as set. For 30 and 60 stitch repeats, make the repeat a 10 stitch one (add an extra diagonal of punched holes and one of blanks) — the effect will be very similar.
This would make a fun motif for a child's Christmas Day sweater, a suitable subject for a knitted Christmas card or a design which could be put on to a knitted Christmas sack or stocking. For the stocking, work in tile Fair Isle throughout until you are nearly to the top opening and then add the single motif. For the tile repeat, punch a separate card using rows 1-16 inclusive.









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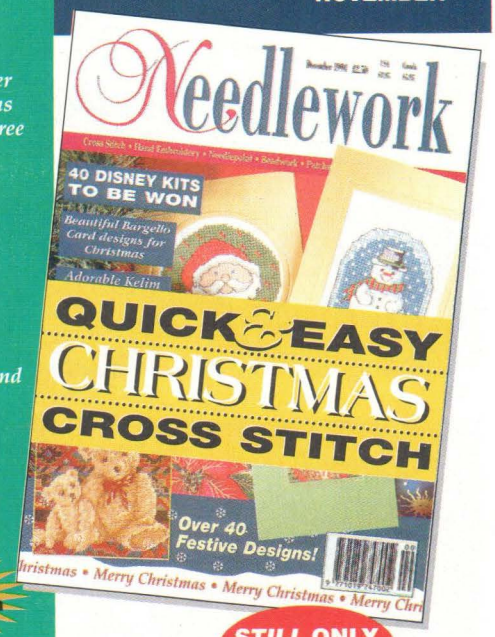

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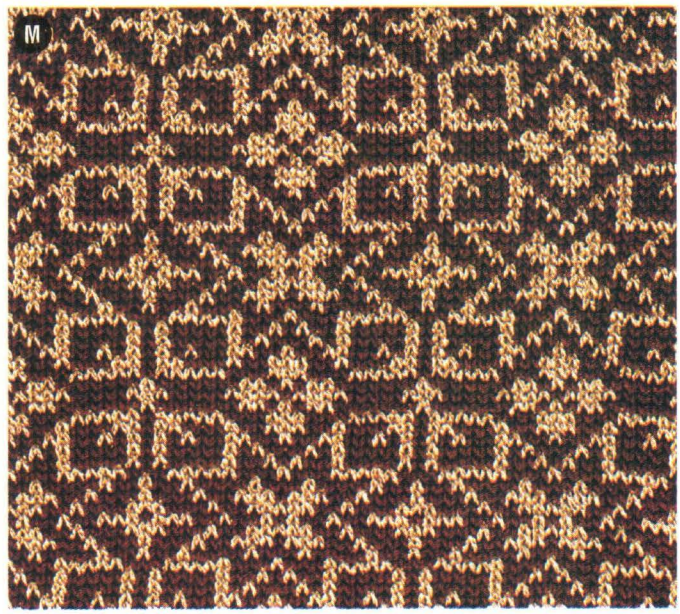

M

N1

N2

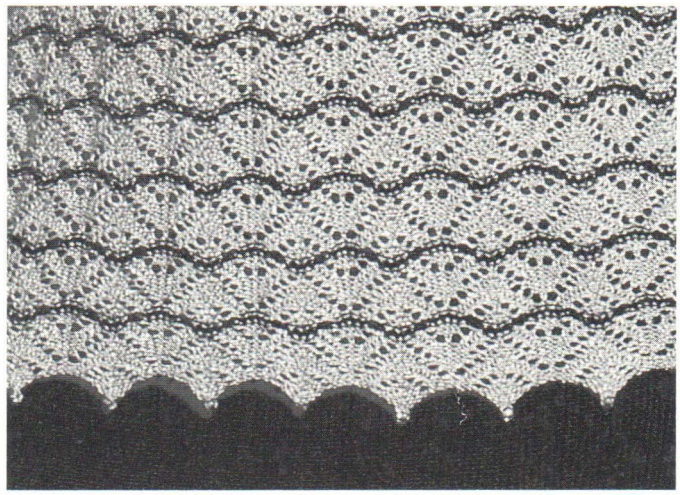
O

CAROL McCAIG

CAROL McCAIG

Lady's Lace and Beaded Top with Mini Skirt

MACHINES: *These instructions are written for standard gauge Brother machines with ribber. Directions given for working lace design on other standard gauge machines*
YARN: *Yeoman Manilla (MC) and Yeoman Aurora (C)*
FIBRE CONTENT: *Aurora is 30% Wool, 20% Nylon and 50% Acrylic; Manilla is 75% Viscose, 15% Nylon and 10% Polyester*
COLOUR: *We used Manilla in Silver (MC) and Aurora in Shade 7 Red (C)*
STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES
To suit bust 86[91:96:101:107]cm.
To suit hip 91[96:101:106:111]cm.
To suit waist 67[71:76:81:86]cm.

Top
Finished measurement 94[103:111:128]cm.
Length 60[61:62:63:64]cm.
Sleeve seam 20cm.

Skirt
Finished hip measurement 97[102:107:112:117]cm.
Length (exc. waistband) 43[43:44:44:45]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

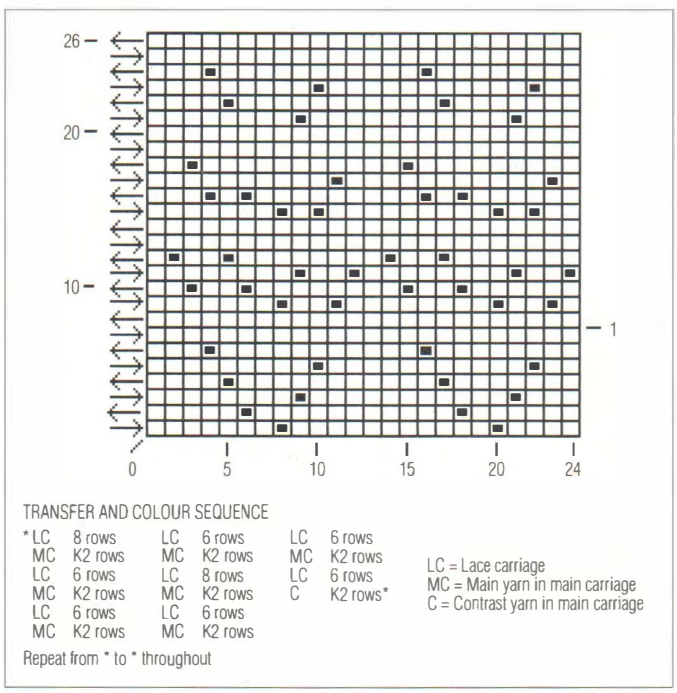
MATERIALS

Top
Yeoman Manilla
150[200:250:300:350]g in MC.
Yeoman Aurora
80[100:120:140:160]g in C.
1 tube knit-in beads — or appropriate washable beads.

Skirt
Yeoman Aurora
325[350:400:425:450]g in C.
Waist length of 2cm wide elastic.

Suit
Yeoman Manilla
1 x 250g cone in MC.
Yeoman Aurora
2 x 400g cones in C.

MAIN TENSIONS
Top: 28 sts and 46 rows to 10cm measured over patt, using 2 ends of MC (Manilla) together throughout (Aurora used singly) and after steaming (tension dial approx 3•• = MT).
Skirt: 32 sts and 49 rows to 10cm, measured over full needle rib using C (singly), after steaming and counting Ns on MB only (tension dial approx 1/1 = MT for skirt).
Tensions must be matched exactly before starting garment.



ABBREVIATIONS
See page 20.

NOTE
Purl side is used as right side for top; knit side is used as right side for skirt. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE

TOP
Top worked in lace throughout. See punchcard diagram for lace transfer and colour sequence.
Instructions given for Brother machines, but this design can be worked by other machines which have a lace transfer carriage thus:
Toyota 901 machines: Punch card as shown, but then turn it over (so reverse face of card inserted) and work from directions as given in punchcard diagram.
Silver and Toyota 950 machines: Work as Fashion/multi-transfer lace, punching card adding extra rows into patt, e.g. K8 rows required 8 blank rows before start of next transfer sequence and following striped sequence as given. Silver machines note that your first row will be 2 rows lower than that indicated on diagram.
If in doubt, align this punchcard with one from your basic set to compare markings.

SKIRT
Skirt worked using C in full needle rib (FNR) throughout.

SPECIAL NOTE
Top: Wind off some balls of MC before starting to knit. Thread one end from ball and one end from cone through the same tension mast and into the carriage feeder together, treating as though they were the one yarn throughout.
This lace pattern in these yarns knits most easily when the machine is flat. If you have a tilt table adjust to flat position before knitting. Otherwise, you may wish to remove the ribber and use single bed flat whilst working the top.
Weight work evenly throughout.
Beads are not knitted in, they are sewn on when top is completed.
Skirt: Stitches counted on MB only. Inc, dec, or cast off RB sts to suit.
To lengthen skirt, add 49 additional rows per 10cm of extra length required. Add any extra rows in *before* starting to shape the sides.

TOP

BACK
Push 134[146:158:170:182] Ns to WP. Using WY, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC, cast on by hand ('e' wrap). Using MT, K2 rows.
RC000 Start and work in lace and stripe patt (see patt note) throughout. K until RC shows 170[174:180:184:188].

SHAPE ARMHOLES
RC000 Cast off 8 sts at beg of next 2 rows. 118[130:142:154:166] sts. K until RC shows 92.

SHAPE NECK
Using a separate piece of MC, cast off 64 sts at centre. Work both sides simultaneously, by threading an additional tension arm with MC and C. Change sets of yarn over at centre of the work (whilst carriage over centre Ns which are now empty). Dec 1 st at each side of neck edge on next and every foll alt row 7 times in all. K until RC shows 106. 27[33:39:45:51] sts on each shoulder. WK each shoulder separately.

FRONT
Work as given for back until RC shows 32 after armhole shaping.

SHAPE NECK

Using a separate piece of MC, cast off 16 sts at centre. Work both sides simultaneously (as given for back) and cast off 3 sts at each side of neck edge on next and foll alt row. K1 row. Cast off 2 sts at each side of neck edge on next and every foll alt row 3 times in all. K1 row. Dec 1 st each side of neck edge on next and every foll 4th row 14 times in all. 27[33:39:45:51] sts on each shoulder. K until RC shows 106. WK each shoulder separately.

INTERIM MAKE UP

Push 27[33:39:45:51] Ns to WP. With knit side facing, pick up shoulder sts from below WY and hang evenly on to Ns. With purl side facing, pick up sts from corresponding shoulder and hang evenly along the row. Using T10 and MC, K1 row. Cast off using latch tool.

NECKBAND

With RB in position, set machine for 1x1 rib. Push 170 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using C, cast on and K3 tubular rows. Using T1/1, K1 row. Using MC, K5 rows. Transfer sts to MB. Using MT, K1 row. With knit side facing, pick up neck edge and hang evenly along the row. Using T10, K1 row. Cast off using latch tool.

Join second shoulder seam as given for first.

SLEEVES

Push 98 Ns to WP. Work as given for back from beginning, until RC shows 6. Keeping patt correct throughout, inc 1 st at each end of next and every foll 6th row 15 times in all. 128 sts. K until RC shows 92.

With knit side facing, pick up armhole edge and hang evenly along the row. Using T10 and MC, K1 row. Cast off using latch tool.

TO MAKE UP

Block and steam press pieces to correct measurements — pinning each bottom point out individually. Join side and sleeve seams. Sew one bead to each point on bottom of body and sleeves.

SKIRT

BACK

With RB in position, arrange Ns for FNR. Push 156[164:172:180:188] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. Using C, cast on and K3 tubular rows.

RC000 Using MT (for skirt), K until RC shows 112. Place a marker at each edge*.

RC000 Dec 1 st at each side of next and every foll 20th row 5 times in all, *at the same time* K until RC shows 34.

SHAPE SIDE PANEL

Note position in side dec sequence and keep this correct at R edge throughout. Set both carr for HP and push all Ns to L and 29[31:33:35:37] Ns at R of centre '0' to HP. Cont over rem sts for first side. Dec 1 st at L on next and every foll 13th[13th:13th:13th:14th] row 5 times in all. K until RC shows 99[99:101:101:107]. 34[36:38:40:42] sts. Transfer all sts to MB and using T6, K1 row and WK.

SHAPE CENTRE PANEL

Reset RC to 34. Push 29[31:33:35:37] Ns each side of centre '0' to UWP. Using MC and MT, K19[9:9:9:0] rows. Dec 1 st at both sides of next and every foll 7th row 10 times in all. K until RC shows 99[99:101:101:107]. Transfer all sts to MB and using T6, K1 row and WK.

SHAPE SIDE PANEL

Work as given for first side panel, remembering to dec at L edge from noted position and reversing shaping, to end.

FRONT

Work as given for back to *. Dec 1 st at R edge on next and every foll 20th row 5 times in all, *at the same time*

SHAPE SIDE PANEL

Set both carr for HP and push all Ns to L and 29[31:33:35:37] Ns at R of centre '0' to HP. Cont over rem sts for first side. Dec 1 st at L on next and every foll 20th row 5 times in all. K until RC shows 99[99:101:101:107]. 34[36:38:40:42] sts. Transfer all sts to MB and using T6, K1 row and WK.

SHAPE CENTRE PANEL

RC000 Push 29[31:33:35:37] Ns each side of centre '0' to UWP. Using MC and MT, K19[9:9:9:0] rows. Dec 1 st at both sides of next and every foll 10th row 10 times in all. K until RC shows 99[99:101:101:107]. Transfer all sts to MB and using T6, K1 row and WK.

SHAPE SIDE PANEL

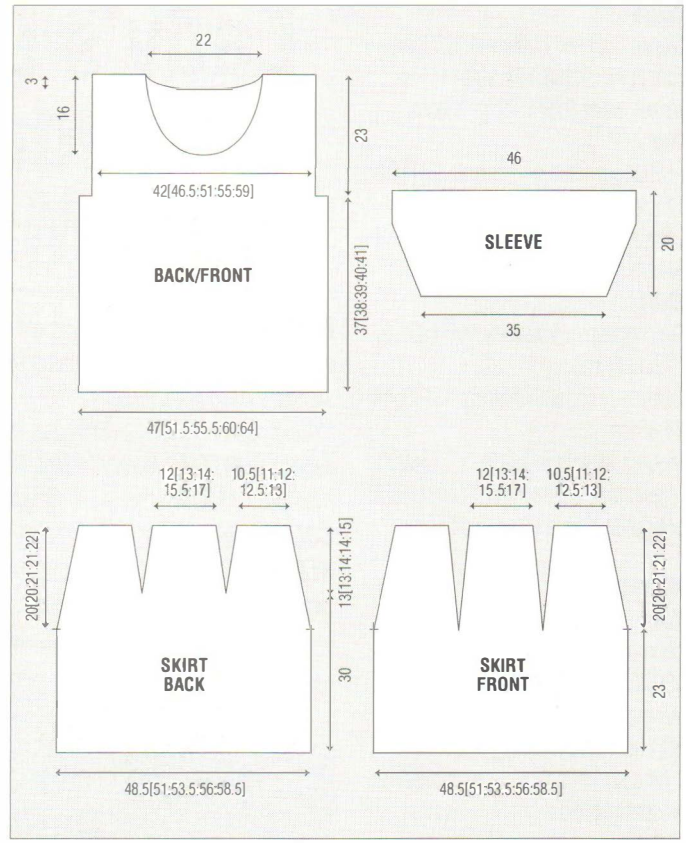
Work as given for first side panel, reversing shaping, to end.

WAISTBAND

Push 116[124:132:140:148] Ns to WP. With wrong side facing, pick up back skirt and hang sts from below WY evenly along the row. Using C and T4, K14 rows. Using T5, K1 row. Using T4, K14 rows. Turn a hem by picking up loops from first row of band and hang evenly along the row. T8, K1 row and cast off loosely. Work second band alike, picking up front skirt.

TO MAKE UP

Block pieces to correct measurements and steam thoroughly. Join side and waistband seams — leaving a small opening for elastic. Thread elastic through waistband, adjust to fit and fasten off securely. Close waistband opening. Steam inside seams lightly.



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ACCESS VISA

Lady's Sideways Knitted Lace Evening Top

Illustrated on page 39

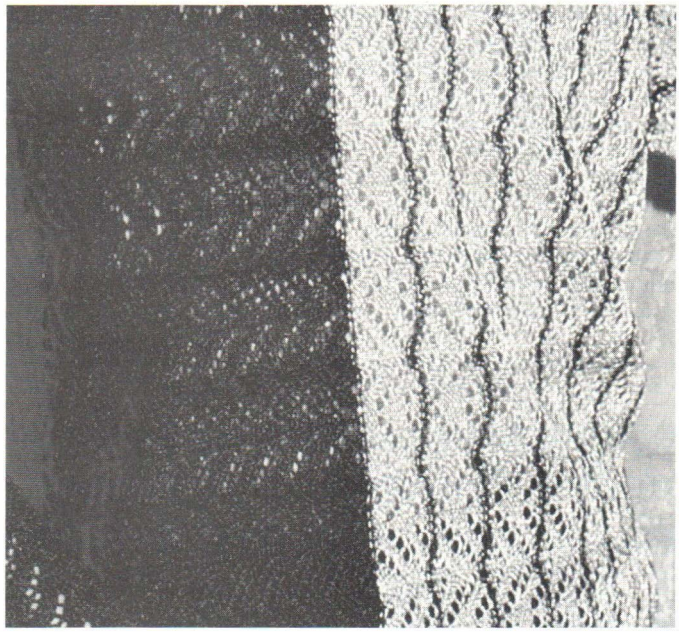
MACHINES: *These instructions are written for standard gauge Brother machines with ribber. Directions given for working lace design on other standard gauge machines*

YARN: *Yeoman Manilla (MC) and Yeoman Aurora (C)*

FIBRE CONTENT: *Aurora is 30% Wool, 20% Nylon and 50% Acrylic; Manilla is 75% Viscose, 15% Nylon and 10% Polyester*

COLOUR: *We used Manilla in Silver (MC) and Aurora in Shade 7 Red (C)*

STOCKISTS: *If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD*



SIZES

To suit bust 86[91:96:101:107]cm.
Finished measurement 101[106:111:116:122]cm.
Length 69cm.
Sleeve seam 47cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Yeoman Manilla
1[1:2:2:2] x 250g cone in MC.
Yeoman Aurora
1 x 400g cone in C.

MAIN TENSIONS

28 sts and 46 rows to 10cm measured over striped lace patt, using 2 ends of MC (Manilla) together throughout (Aurora used singly) and after steaming (tension dial approx 3•• = MT).
28 sts and 50 rows to 10cm measured over lace patt, using C alone after steaming (tension dial approx 3•• = MT).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 20.

NOTE

Purl side is used as right side for lace stripe patt, knit side is used as right side for lace patt in C alone.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Use punchcard and work stripe patt exactly as given for Lace and Beaded Top on page 41.

SPECIAL NOTE

Garment worked sideways in panels.
Yarns and hints — see page 41.

BACK

Push 190 Ns to WP. Using WY, cast on and K a few rows ending CAL. Using MC and MT, K1 row.

PLAIN SECTION

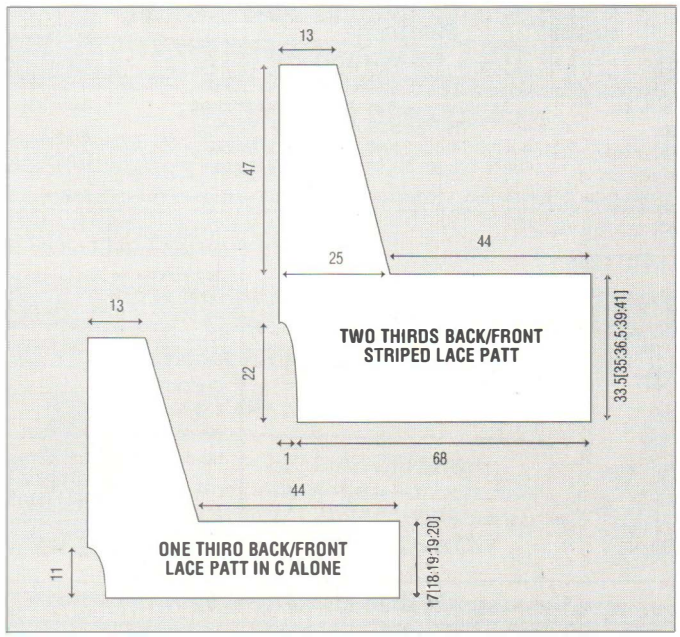
RC000 Start and work in lace patt (see patt note) throughout. K until RC shows 50.

SHAPE NECK

Inc 1 st at R edge on next and every foll alt row 3 times in all, K1 row. RC 56. Place a marker at R edge. K until RC shows 86[90:95:95:100]. Note patt position. WK over 123 sts at L, leaving 70 sts at R in situ.

SHAPE SLEEVE

RC000 Continue in patt throughout and K5 rows. Dec 1 st at L edge on next and every foll 6th row 17 times in all, K until RC shows 102. Dec 1 st at L edge on next and every foll 7th row 17 times in all. 36 sts. K until RC shows 234 and WK.



STRIPED SECTION

Push 190 Ns to WP. Flip piece just worked over, so that cast on edge is uppermost and sleeve is at R and hanging down. K side of fabric is facing. Pick up sts from below WY and hang evenly along the row. Using MC and MT, K2 rows.
RC000 Start and work in striped lace patt (see patt note) throughout. K until RC shows 94.

SHAPE NECK

Inc 1 st at R on next and every foll alt row 3 times in all, K1 row. RC 100. Place a marker at R edge. K until RC shows 154[160:168:180:188]. Note patt position. WK over 123 sts at L, leaving 70 sts at R in situ.

SHAPE SLEEVE

RC000 Continue in patt throughout and K5 rows. Dec 1 st at L edge on next and every foll 6th row 34 times in all. 36 sts. K12 rows and WK.

FRONT

Work as given for back but reading L for R and vice versa.

INTERIM MAKE UP

Join one top sleeve seam.

NECKBAND

Push 184 Ns to WP. With wrong side facing (K side of striped lace fabric), pick up neckline and hang evenly along the row. *Keeping work in N hooks, bring all Ns to HP, leaving carr set so that Ns will K. Using latch tool, cast on between work and sinker posts using C. Close N latches and using MT, K1 row C*. Rep from * to * twice more using MC, then C (total stripe sequence C, MC, C). On last repeat K last row at T10 and cast off using latch tool.

CUFFS

Join rem top sleeve seam as before. Push 72 Ns to WP. Work as given for neckband with wrong side of work facing, but only work 2 repeats of 'cast on' before casting off using latch tool.

BOTTOM EDGES

Back and front worked separately
Push 141[148:155:162:170] Ns to WP. Work as given for cuffs.

TO MAKE UP

Block pieces to correct measurements and steam thoroughly (C may require a little more steam than MC/C striped fabric). Graft side seams using corresponding colours. Join sleeve seams. Steam seams flat, checking hem is level.

STARTING TOO

Irene Krieger explains why and how you could be working over empty needles

As this series has progressed, we have been dealing with subjects of increasing difficulty and this month I am going to tackle the subject of empty needles — or when is double bed work not double bed work. We automatically touched on empty needles when I was explaining the different methods of ribbing which was the easy stuff. Now we are on to patterning over empty needles.

LADDERS

Leaving a needle out of work will produce a tight ladder as opposed to the loose and lumpy sort that appear from nowhere when you drop a stitch. The strands are tight because the machine has just carried the yarn over the space where the needle is. When a dropped stitch is laddered back, the extra yarn that formed the stitch remains in the gap. We sometimes ladder stitches back deliberately to give a type of stitch pattern called summer Fair Isle. Summer Fair Isle is knitted as double bed work over all the needles and then the front bed stitches are dropped and laddered back. The fabric is pulled about quite viciously to set the loops and stitches and the end result is a pattern of loose and tight stitches.

PLANNED SPACES

Working over empty needles is quite different because the needles are not in work in the first place. Leaving a needle or group of needles out of work has some distinct patterning advantages. For one, especially when combined with a tuck stitch technique, the empty needle can provide extra space for the stitches at the side of the tuck to move into, which will accentuate the pattern. Swatch A(i) shows a pattern worked over all the needles and Swatch A(ii) shows the same thing but with some needles left out of work. As you can see the movement of the stitches is more distinct, pushing into the the channel formed by the empty needle and this channel forms a pattern in its own right. Another effect of leaving needles out of work is that the weight of the fabric is lightened. A three or four colour jacquard knitted with thick yarn may have all the drape of a paving slab if made conventionally but when some back bed needles are left out of work, the fabric becomes more manageable. Of course, you do not just leave them out at random, there has to be some sort of order to it, perhaps every fourth one or something similar. We use the reverse when we want the look of single bed fabric but without the nasty floats. The occasional needle is brought into work on the back bed which knits these up, greatly reducing their length and making them much more manageable. If you work with either of these methods, beware. Depending on your pattern and yarn, the position of the stitches on the back bed may show up as ridges on the front of the work and they are also likely to substantially alter the size of the tension swatch. Swatch B(i) shows some single bed Fair Isle knitted conventionally whilst Swatch B(ii) shows the effect when some needles are brought into work on the back bed. In this case, the ridges are hardly noticeable because I am knitting a geometrical pattern. Had the pattern been curves and swirls, the vertical ridges might have broken up the pattern.

LACE LOOKS

Lacy patterns are often made by combining spaces made by empty needles with tuck stitch. The spaces give the feeling of holes that you associate with lace and also allow the pulled up strands of the tucking to show, giving a lovely combination of drape and texture. One major advantage is that these sort of patterns can usually be made automatically i.e. by setting the machine and just knitting, which means that they are very easy to knit, not to mention fast and fuss free. Swatch C shows an extreme example of tuck lace where there are hardly any needles in work on either bed. The pattern is mostly fresh air!

OF FRESH AIR AND STRIPPERS

As easy as I made all of that sound (and I am not moving the goal posts and suddenly saying it's difficult), there are factors that need to be considered when working over empty needles, one of which is the strippers to be used. The basic rule for strippers is that black strippers are used for single bed work and orange (or blue) for double bed work. When you add empty needles to the stitch formation, you start to create a grey area. The function of the strippers is to 'strip' the stitches off the needles. Orange strippers work by pressing down on the yarn that zig-zags between the beds. When there is only knitting on one bed, this zig-zag does not exist, so black strippers are used. The black strippers have a serrated wheel which rolls along the gap between the beds and strips the stitches off this way. Luckily enough this is not carved in stone and there is a bit of leeway in the action of the strippers. Black

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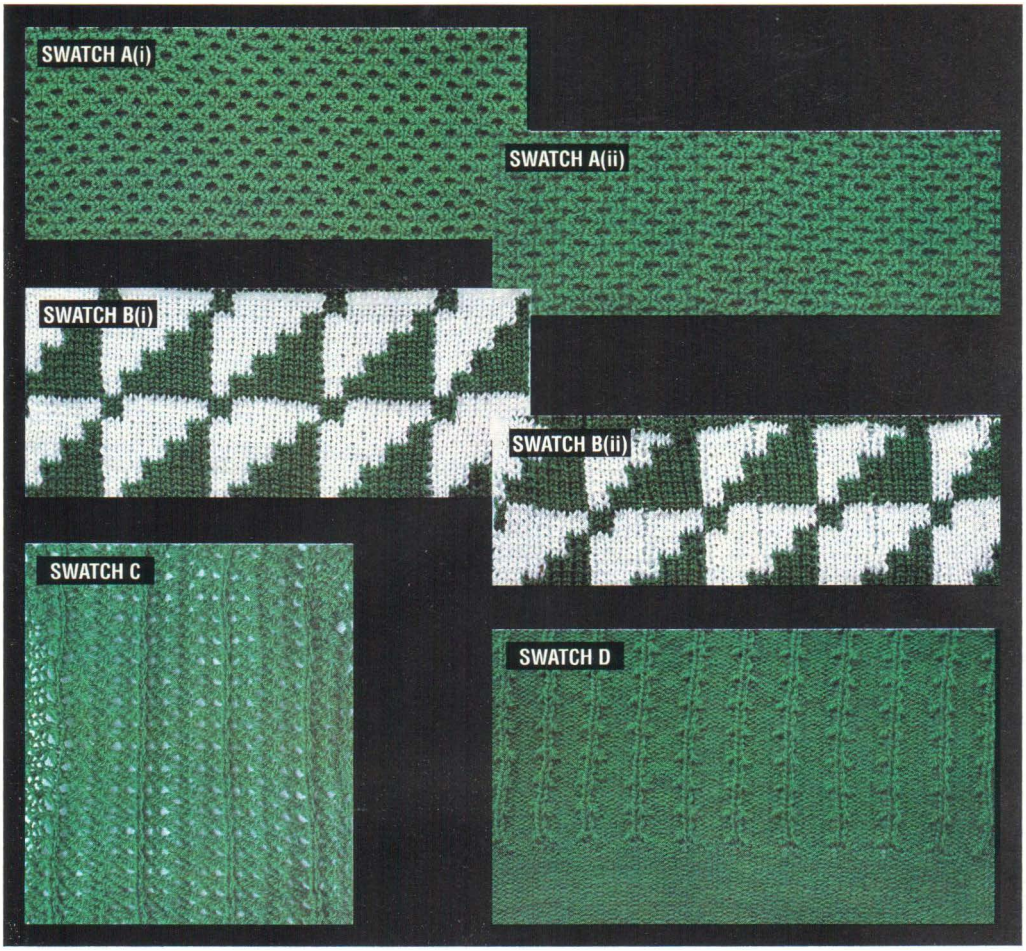

strippers come out of this best because they can quite happily work on both single bed and double bed fabrics. The restriction is that if a small stitch size is in use, the zig-zag of yarn between the bed might be too tight to accommodate the wheel and the locks may jam or become too difficult to push with comfort. You run the risk of snapping the yarn if you carry on regardless. Orange strippers can strip off single bed stitches as you already know from knitting ribbing, so put more than two or three of single bed stitches together and problems develop. When it's just a single stitch, the pressure downwards on the zig-zag, from the stitches next to it, are sufficient to strip off the single stitch as well but several stitches really need more than that. The obvious answer is to use the black strippers but if this is not possible, hanging on weights will usually do the trick. When deciding which strippers are to be used, look at the needle formation. If there are areas of three or more stitches with empty needles on the opposite bed, then even though it is technically double bed work, in fact it is panels of single bed work and black strippers are most appropriate. Where there only odd needles out of work within what is otherwise double bed work, orange strippers would probably be best. At the end of the day however, the only way you are going to know for sure is to try both and see which works best with your particular stitch pattern and yarn.

PATTERN SET UPS

Setting up for patterns over empty needles can cause a bit of head scratching for new knitters, especially when they are going from one formation over empty needles to another, e.g. from ribbing to tuck lace. Which stitches do you keep and which ones do you transfer? Unless you are particularly lucky, there will not be any regular pattern, e.g. every third front bed stitch to go to the back bed. In this case, even though it might be more work, I think it is easier to transfer all the stitches to one or other of the beds and work from there. Obviously transfer in the direction where you will be moving the least number of stitches. You are then starting with a clean slate so to speak and it will save time (not to mention wear and tear on your nerve endings) in the long run. I have to say, when I can get away with it, I cheat a bit when it comes to bringing up the needles that will be working on the now empty bed. You can fiddle the stitches off the opposite needles and transfer them across, but often enough if you transfer the stitches to the bed which will make the right side of the fabric, you can get away with just bringing the needles into work on the bed which will be the wrong side. Loops will form as the new needles cast themselves on and start to work but as these are on the wrong side they are not likely to show. Of course, this does not work where there are a number of stitches forming panels of stocking stitch, e.g. a 5x7 rib, but it works quite well where all the needles are in work on one bed and occasional ones on the other. Swatch D shows a pattern where I just brought up needles to fill the gap caused by the stitch being transferred on to the working needle. There is a small hole, but some sort of hole is inevitable in that position because the first rows tuck — mine is just slightly bigger than it might have been. I rest my case!

E6000 '5' TECHNIQUES

Knitters with Duomatics will have to follow the needle diagram to find out which needles are out of work but the E6000 has something else up its sleeve for its knitters. Obviously, if you want to knit a published pattern or create your own, you will either have to follow a diagram or work it out for yourself, but in addition, the E6000 has some built-in patterns and techniques that work over empty needles. The technique numbers always begin with 5, e.g. technique 530 is the same as 130 but worked over empty needles. In these cases, the machine will prompt you as to which front bed stitches need to be transferred. (For the back bed stitches, you will need to look at the needle diagram.) It does this by moving the pushers after the first empty row in the set up sequence. You already know this from setting up for ribbing. The stitches above pushers in the lower working position need to be transferred and the needles and pushers put out of work.

I am afraid that I am out of space once again. Next month I will be discussing the subject of empty needles with an important point for E6000 knitters and then explaining how to cope when it all goes horribly wrong. In other words, how you sort yourself out when you have to unpick rows.

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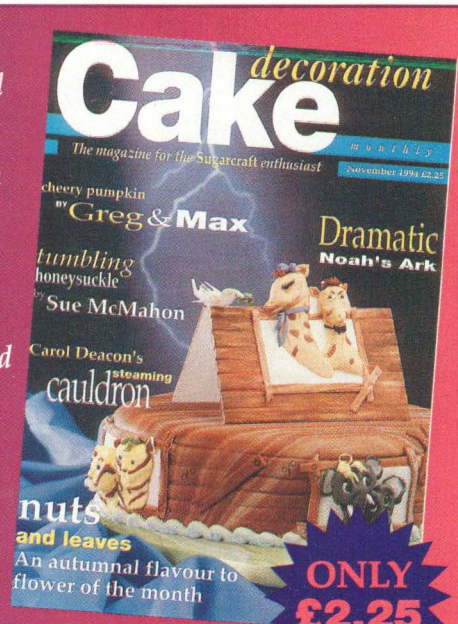

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In the final part of her current series, Carole Baker takes us from accessories through to party dresses

kid's KNITS

This is the final part of our series and we are going to look first of all at some accessories to co-ordinate with the padded jacket which we featured last month. Remember I said it was worth considering using up left-over yarns to co-ordinate with the main garment you had knitted. I have decided to knit a hat and scarf to complement the jacket but there are many accessories which would have worked just as well — e.g. mittens, leg warmers, muff, etc. (The muff could be padded with some wadding left over from the jacket.) Just keep knitting until the yarn runs out! You can never have too many of these types of items because young children are sure to lose them from time to time. In addition, they will be grateful for plenty of spares when they are playing in the snow and come in wet and cold.

ACCESSORY DETAILS

The hat is knitted from one of my favourite patterns, double thickness and shaped at the crown. It is reversible which is useful for young children when they are learning to dress themselves. If you omit the bobble it doesn't matter which way they put the hat on. Instead of the bobble try a tassel on a short length of chain or try knitting different shapes for the crown. Diagram 1 shows the shape I have used. If you knit the shape shown in Diagram 2 you will achieve one of those Nordic skiing styles which are always popular.

The scarf is also double thickness. I have used 120 stitches across the width and the length is up to you. When I am knitting a scarf like this for a little girl I like to fold it in half along the length and join approximately 20cm from the centre. This gives a hood section which slips over the head and the rest of the scarf goes round the neck as normal.

Photo courtesy Judy Hartland

THE PARTY SEASON

I think I have given you enough ideas for outdoor wear to stir your imagination and get you sifting through those oddments of yarn that we've all got hidden away somewhere. It is time to think about the party season which is now upon us. It is fair to say that when we are talking about party clothes we have a lot more scope in knitting for girls than for boys. However, if you look at page 12 of the Supplement you will see that I have designed a waistcoat and bow tie which any young man would be delighted to wear for a festive occasion. (Next month's issue will include my pattern for a girl's disco dress which is sure to take the fancy of our fashion conscious young ladies.) This month though, I am going to concentrate on a toddler's dress that has the potential to be adapted for many different occasions.

THE DRESS IN EASY STAGES

If you are a beginner to knitting, you may look at the dress and think that it would be far too difficult to tackle. This couldn't be further from the truth. I will never let myself become involved in elaborate shapings when designing garments for children — not least of all because my mathematical ability is disappointing but mostly because I don't like to see children in complicated tight fitting clothes. It is essential that we put freedom of movement at the top of the list when choosing for them. Thankfully we are in an era where 'baggy' equates with 'trendy designer gear'.

If we break down the construction of the dress and consider different elements individually you will see that it is simple enough for a beginner to take on, even without a detailed pattern.

1. YARN/TENSION

All the lace sections have been knitted using two strands of Bramwell Silky. I have used one strand of Peach and one strand of White which gives a slightly marbled effect and the white tones down the peach giving a much softer

shade. The underskirt is knitted in one strand of Peach coloured Silky. The lace is knitted at Tension approx 5 and the underskirt on a fairly tight tension, say 2 or 3. To achieve the fluid swing to the skirt, the knitting has been well and truly killed with a steam iron. You therefore need a yarn which will stand up to this type of treatment and at the same time is not too heavy.

2. STITCH PATTERN

The pattern I have used is No. 159 from *Stitchworld*. There are, however, numerous punchcard and electronic patterns which can be substituted. I would recommend, though, a fashion lace where there are quite a few lace transfer rows between the knit rows. This should give you the points along the edge. These are enhanced by pulling them down, pinning them and then giving a good press with the steam iron.

3. MEASUREMENTS

The only measurements you really need to establish are round the chest (under the armholes), the depth of the yoke section and the length of the skirt.

4. THE PIECES

The dress is made up of two underskirt sections, four lace skirt sections, two yoke sections and two sleeves. Once you have determined how many stitches are required at the start of the yoke section you can then calculate how many stitches to cast on for the skirt. The underskirt is twice the number of stitches required for the yoke and the lace skirt is four times the number of stitches.

DIAGRAM 1

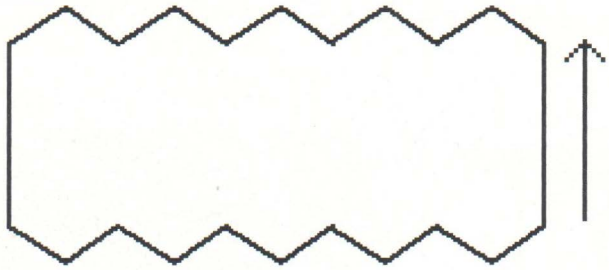
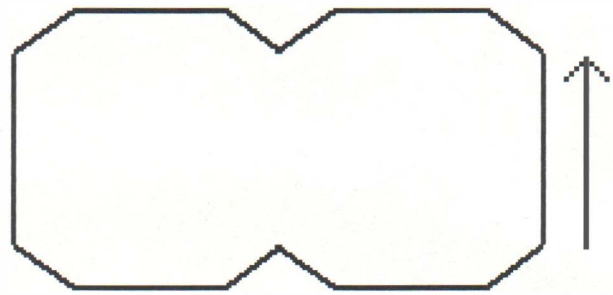


DIAGRAM 2



As an example, our sample dress required 90 stitches for the front and 90 stitches for the back at the start of the yoke. Starting with the front, the lace skirt therefore is two pieces each with 180 stitches. After the required number of rows (in our case 162) the work is taken off on waste yarn. Next, knit the front underskirt section — one piece with 180 stitches x approx 200 rows (depending on tension). Take off on waste yarn. Leave 180 needles in working position. It is advisable to steam press each section well before replacing on the machine. Take the two lace sections with wrong side facing and hang two stitches on each needle. Knit one row. Take the underskirt section and replace on needles (one stitch on each needle). Knit one row. Take off on waste yarn. Push 90 needles to working position. Replace skirt, with wrong side facing, hanging two stitches on each needle. Knit two rows. Work one row of eyelets. Knit two rows. Cast off 10 stitches at beg of next two rows. Continue in stocking stitch and with no further shaping at armhole edge, work neckline as appropriate. Make another section the same for the back with a slightly higher neckline. Work picot neckband. Join shoulder seams. Place armhole edge against needle bed to determine the number of stitches required. In our case this was 66. The sleeves are twice this number and I therefore cast on 132 stitches and knitted 50 rows in lace pattern. Take off on waste yarn. With wrong side facing, hang side edge of yoke section. Then take sleeve and with wrong side facing hang two stitches on each needle. Knit one row. With T10 knit one row and latch off. Join seams. Thread ribbon through eyelet holes.

RINGING THE CHANGES

There are many variations that can be made to this dress pattern and I hope you will experiment with some of them. As a suggestion, you could knit the dress in white, sized down and with possibly a long skirt, it would make a beautiful christening dress. Knitted in cream with peach coloured rosebuds and ribbons and again with a full length skirt, it would make a lovely bridesmaid's dress for a toddler. You could try a long-sleeved version, taking the sleeves into narrow cuffs with a picot edge. Don't be afraid to try. You may surprise yourself by how simple it really is.

I hope you have enjoyed reading this series of articles as much as I have enjoyed writing them and knitting the various garments. Above all, I hope I have given you some ideas which will give you the incentive to experiment with your own designs.

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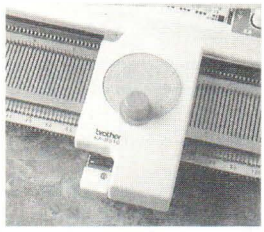

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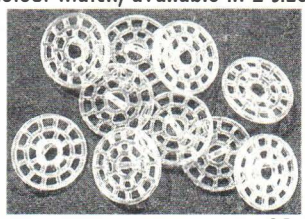

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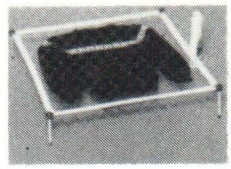

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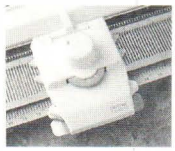

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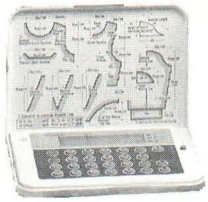

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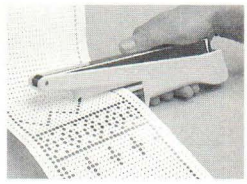

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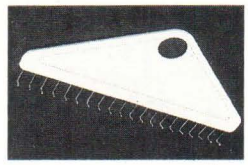

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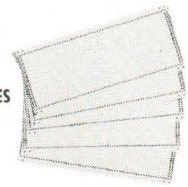

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Make your own Story Buttons with instructions from Sue Smith of Baboushka Buttons

BUTTON ART

Creating sets of buttons with a theme or story in mind is a natural progression from making simple picture buttons. To set you on this creative path, I have included instructions for a set of buttons that I hope will evoke the Yuletide season.

When making the button bases remember to make more than you need. If something goes wrong it is often better to start again, rather than spend a lot of time trying to correct a mistake.

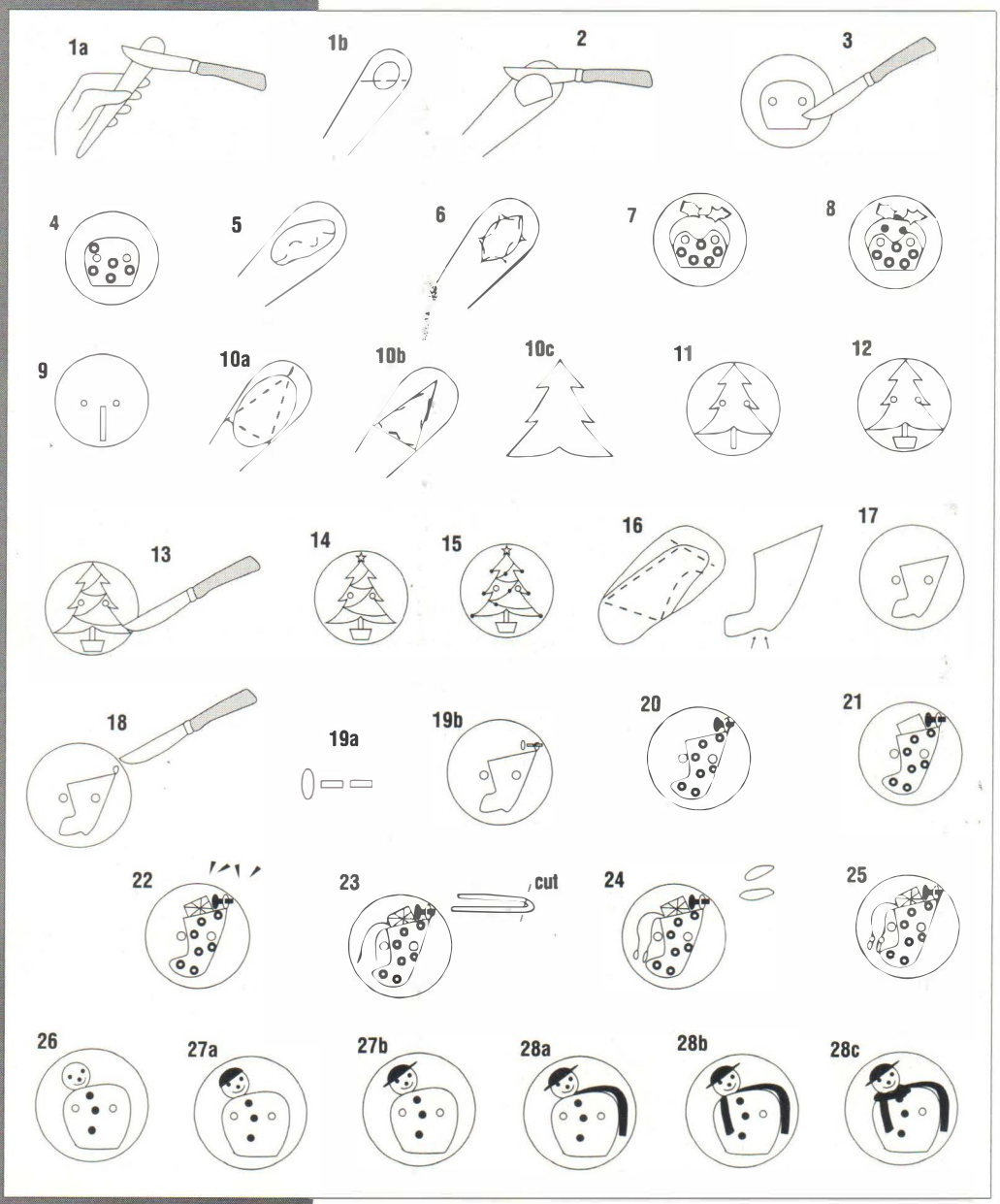
For full instructions on preparing clay and making bases, please refer to previous Button Art articles published in the April, May and June 1994 editions of *Machine Knit Today*.

CHRISTMAS BUTTON BASES

You will need:
Red (carmine and yellow) clay — for the bases.
Small amounts of clay for the detail in the following colours: Red, green, white, black, dark brown, yellow and blue (navy and white).

1 Roll four or more bases in red. Size is optional, but the buttons illustrated are 1.6mm.

2 Mark on the button holes.



CHRISTMAS PUDDINGS

3 For the pudding, mix small amounts of yellow and brown to make light brown. Roll into a ball. Press this between the modelling tool and knife to form a circular shape. Cut to shape (Figure1).

4 Slice under the shape with the knife to release it from the modelling tool (Figure 2).

5 Using the point of the knife or a needle, transfer the shape on to the button base (Figure 3). Press gently to secure to base.

6 Relocate the button holes.

7 With the dark brown clay, roll small balls and press these on to the brown circular shape for the raisins (Figure 4).

8 Roll a small piece of white between finger and thumb to form an oval shape. Press this between the modelling tool and knife. Cut to shape (Figure 5).

9 Place on to the button base and press gently to bond the clay together.

10 Take a small piece of green clay for the holly and roll it between your finger and thumb to form a roll, with a point at each end. Press this between the modelling tool and knife. Cut to shape (Figure 6).

11 Position on the button base (Figure 7).

12 Repeat.

13 Roll three small red balls for berries. Position on the button base (Figure 8). Press gently.

14 Make the button holes.

THE CHRISTMAS TREE

1 and **2** see bases.

3 With the light brown mix used for the Christmas pudding, roll a thin tube shape for the tree trunk. Press on to the base (Figure 9).

4 Roll a piece of green between finger and thumb. Press and cut into shape (Figure 10).

5 Position on base. Relocate button holes (Figure 11).

6 Roll a small piece of blue clay into a ball. Press. Cut into shape (Figure 12). Position on to base and press gently.

7 Roll a long very thin piece of white clay. Position as illustrated, using the point of the knife or a needle (Figure 13).

8 Cut a small star and attach to the top of the tree (Figure 14).

9 Roll small yellow balls between your finger and thumb and position as illustrated (Figure 15). Make button holes.

THE CHRISTMAS STOCKING

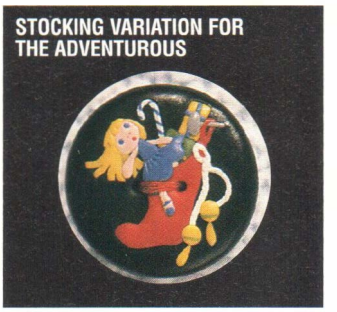
1 and **2** see bases.

3 Roll a piece of blue clay between your finger and thumb. Press, and cut to shape (Figure 16).

4 Position on base (Figure 17). Relocate button holes.

5 Roll a thin strip of blue clay and form a loop. Attach the stocking (Figure 18).

6 Mix a light grey colour with the black and white clay. Form the 'nail'



as illustrated and attach to button (Figure 19).

7 Decorate the stocking with small dots of yellow clay, or leave plain if you prefer. Very small balls of yellow can simply be pressed on to the base, but larger rounds of yellow should be pressed between the modelling tool and the knife (Figure 20).

8 For the parcel, press a small piece of green. Cut to shape and attach to base (Figure 21).

9 Cut tiny pieces of yellow for the ribbon and attach as illustrated (Figure 22).

10 Roll a thin thread of white clay for the skipping rope. Position as illustrated (Figure 23).

11 Roll a piece of green between finger and thumb to form a point at one end. This will form the handle of the skipping rope. Position two on to base (Figure 24).

12 To complete the handle, roll a small ball of green. Press and position on base. Make button holes (Figure 25).

THE SNOWMAN

Yes, I've cheated! The snowman was in last month's *Machine Knit Today*. If you feel you need more detailed instructions please refer back to that article. However, if you have just completed the three previous buttons and are feeling confident, try following the simple diagrams.

1 and **2** see bases.

3 Form the body of the snowman. Position on base and relocate button holes.

Assemble the snowman in the following order:

4 Head.

5 Mouth, eyes, nose and 'coal' buttons (Figure 26).

6 Hat (Figure 27).

7 Scarf (Figure 28).

8 Make button holes.

9 Harden the buttons according to the manufacturer's instructions.

Remember! Do not handle until they have cooled completely. They get harder as they cool. If there are any hard edges left on the base by the cutter, they can now be smoothed away using a glass-paper block. Finally, to give a shine to your finished buttons, rub gently but vigorously on a piece of cloth.

Inventing stories for the buttons can be a lot of fun, and you will have created something quite unique. Children, especially, can be very imaginative when it comes to weaving a tale around a simple illustration. So go on — have a go!

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SIMPLY SILVER

Maggie Dyke continues explaining her love of intarsia and the working of a very special Silver Reed intarsia carriage

This month and next we are going to concentrate on the Silver Reed AG 50 electronic intarsia carriage which you may not have had a chance to see yet. When I first heard about it, I gulped a bit at the price, because I could not understand why it cost so much more than any of the existing intarsia carriages. As usual though, all was revealed after playing about with it for an hour or so. It's absolutely wonderful!

Silver's AG 50 will actually do intarsia in five different ways — it had never occurred to me that there might be more than one way! The five different types split neatly into those which you can do with the PE1 Design Controller and those which you can do without it. This month we are going to look at the types you can do even if you do not have a PE1.

OLD-FASHIONED INTARSIA

The first way of knitting intarsia with the AG 50 works in the same way that all previous intarsia carriages worked. All the needles are brought out to C position, so you still have to use a chart, or follow a knit contour pattern to see which colour goes where. The point cams are set in line with the end needles, a blank row is read into the Pattern Controller, and Button 1 has its right-hand light on. Not much to get excited about there, but could be useful to know.

THE CARRIAGE THAT COUNTS

I started getting a bit more excited when I had a look at the next method. This involved using a design card, with the outline of some leaves and a couple of flowers drawn on it. What happened this time is that instead of all the needles coming out to C position, the needles marked in black on the card stayed in B position. The intarsia carriage actually counts the needles for you, and brings out blocks of needles for each block of colour, leaving one needle in B position to show you where to change colour. At this point I started getting very excited, bouncing up and down in my chair and shouting "Look, look! It's counted all the stitches for me!" No more charts, no more counting stitches, no more seeing double and miscounting needles when trying to finish something off at 3 o'clock in the morning. It's thrilling!

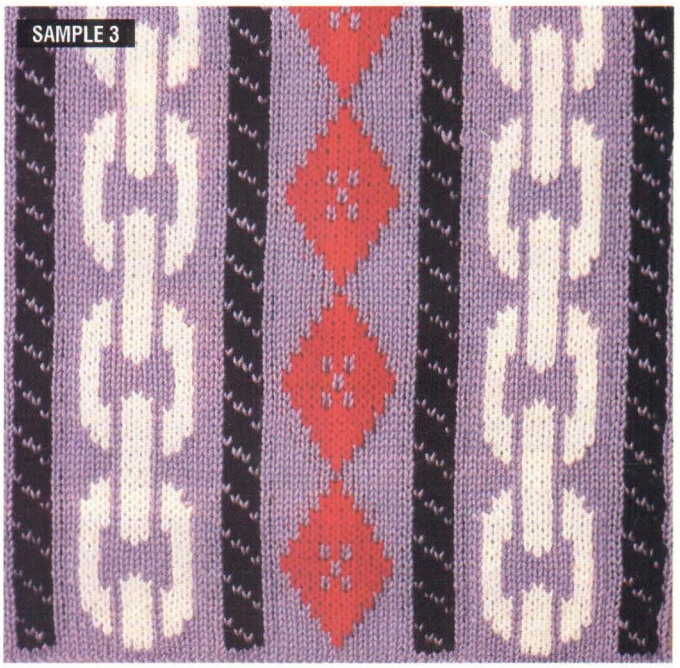
POSTMAN PAT? NO PROBLEM

This type of intarsia is perfect for designs which have fairly large areas of colour (see Sample 1). Cartoon characters immediately spring to mind, because not only do they generally have large areas of colour, but also they very often have a black or dark outline around each part of the drawing. The needles left in B position not only differentiate between different parts of the design, but are also easily knitted in a dark or contrasting colour.

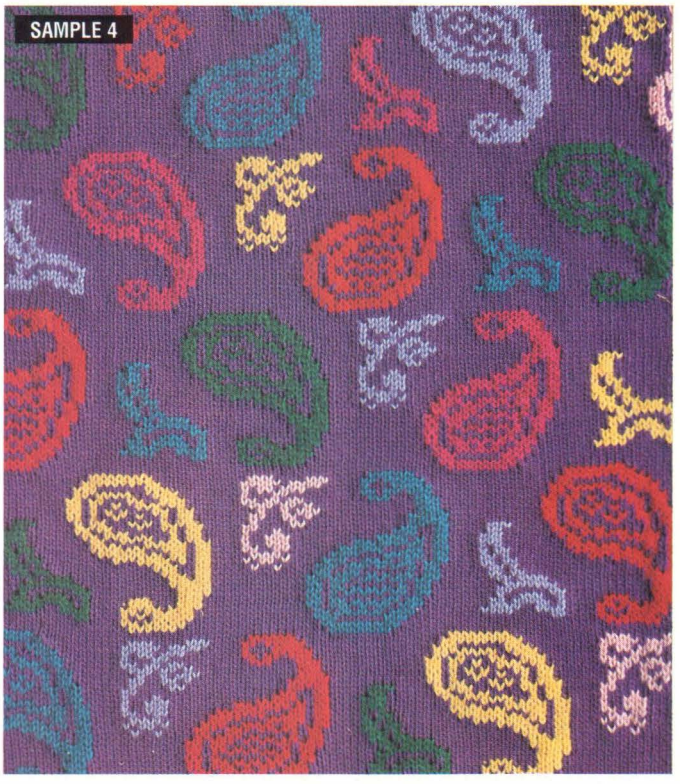
Intarsia patterns of this type are quick and easy to draw. You only need one stitch to separate two sections of the

Use B position needles to make an outline in a dark or contrast colour

Use B position needles as a guide as to where to change colours



Use Button 6 to separate a Fair Isle pattern to knit intarsia



Button 6 again, moving the N1 cam to reposition the pattern and changing colours with gay abandon!

pattern. To knit, the point cams are set at the edges of the pattern area as normal: in line with the end needles for an all-over pattern, or in line with the last pattern needle for a single motif. The right-hand light is set on Button 1 to make the needles in black on the pattern card stay in B position. In single motif, the needles beyond the point cams go to C position, all ready for knitting the background colour.

AN ALTERNATIVE METHOD

There is also an alternative way of knitting this type of intarsia (see Sample 2). Instead of knitting the B position needle in a contrast colour, it can be incorporated into the block of colour either to the right or the left. The carriage still shows you where to change colour, but it is not compulsory to have a third colour to show the division!

Whichever of these two methods you use, it is obvious where the colour change occurs, and although intarsia will always take longer than an automatic pattern, at least there's no more endless counting of needles which simply will not stay still — and all the potential for making mistakes that involves!

MORE ABOUT DISAPPEARING HOLES

We use the same method of interlocking the yarns to prevent holes from forming as I described last month, where the second colour is brought from behind the first.

Also, for this type of 'outline' intarsia the instruction book recommends that the B position needles are knitted in by hand, which I find the most satisfactory thing to do. I did try a section bringing the B position needle to C, laying the yarn over and leaving it for the carriage to knit, but I found I was more likely to drop a stitch, as I was using three different colours on three adjacent needles.

OVER TO BUTTON 6

I've called the next method Jacquard Intarsia, but don't panic — it does not involve a ribber or a colour changer! What it does is to use Button 6 on the EC1 Pattern Controller — the button that until Silver's AG 50 came along was only ever used for double jacquard. We still do not need a PE1 Design Controller for this, and it works as follows:

The design card goes into the Pattern Controller as usual, the point cams and needle 1 cam are set up as usual. We press Button 6, which automatically puts the right-hand light on Button 1 — and yes, you are ahead of me here — when we take the intarsia carriage across the needles, it brings all the background needles to C position.

The background colour is laid over the needles and knitted, and at the same time, the foreground colour needles are brought to C position, ready for the next row. Because Button 6 is being used, the first row is always a background row, and then the machine goes into the two foreground, two background sequence that is normally associated with double jacquard.

You may now be thinking "Well I understand how the pattern is split into background and foreground, but that still only gives two colours. What happened to intarsia?" Well, the secret of this type of intarsia is that the pattern has strong vertical lines (see Sample 3). You can choose how many colours to use. I've chosen to use just three colours for the pattern, plus one colour for the background, but I could very easily have decided to make each vertical line of the pattern a different colour.

TRY YOUR FAVOURITE FAIR ISLE

You can use existing Fair Isle patterns to knit intarsia with this method, but check that there are three or four stitches between each block of pattern, or you may be confused about where one colour ends and the next begins.

HOW LONG SHOULD A FLOAT BE?

If I was being really fussy about floats, I would use separate balls of yarn for each section of background colour, but as the pattern area is only seven stitches across at its widest point, I just took one end of background yarn across the whole row, although I used separate balls of yarn for each of the pattern areas. If I had used one ball of yarn for the chains for example, taking it across the back of the knitting, I would have had a float 37 stitches long, and that's a bit much, even for me!

DIFFERENT HOLES — AND HOW TO FILL THEM

This type of intarsia calls for a different method of hole prevention, as only one end of background colour is used, so there is no second yarn to wrap the individual patterns colours round. The recommended technique (which gets my vote!) is as follows:

On the carriage side, bring the B position needle adjacent to the C position needle slightly forward and lay the yarn in the hook of the B position needle (in the same way that you would to prevent holes forming at the edges of a single motif). Return the needle to B position and continue as usual, laying the yarn over the C position needles. For added security, you may if you wish push the first C position needle back to B, closing the latch and knitting the stitch through.

ARGYLE INTARSIA — THE EASY WAY

I think that's about all I have to say about intarsia for this month. Next time we will go a step further and use the PE1 Design Controller with the AG 50, and discover why I was hopping mad when I found out how easy Argyle patterns (you know, the diamond shapes) are to do with Silver's amazing electronic intarsia carriage!

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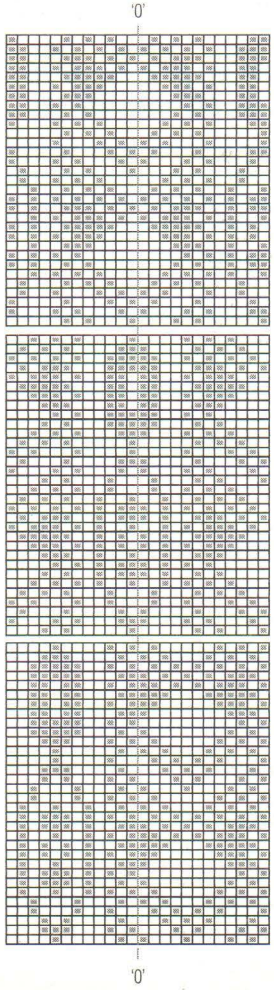
Stitch pattern positioning lays many a trap for the unwary knitter — Betty Abbott explains potential pitfalls and how to overcome problems

MASTER CLASS

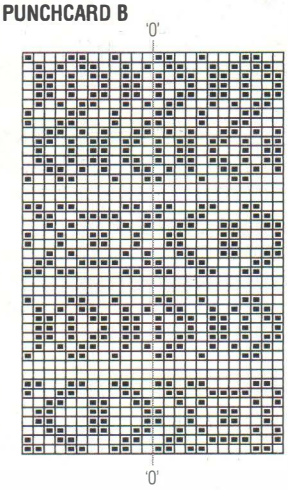
I wonder if you share my experience of seeing a most appealing stitch pattern which simply begs to be knitted. Full of enthusiasm you set to work and it is only when the garment is finished that you become aware that there is something not quite right about the overall appearance. Your eyes keep going back to the neckline and suddenly you notice that the pattern is off-centre and the neck looks misplaced. Now you decide to be thoroughly critical and look at the shoulders. Oops! — the pattern does not match. On to the sleeve tops, where a complete pattern would have given a much crisper look than the few rows of pattern of the next repeat which need to be included to give sufficient length.

It is the sort of thing any competent dressmaker takes care of before cutting into the fabric. But we knitters delight in a challenge. We create the fabric and knit it to shape leaving no leeway, so the positioning of patterns becomes a mental rather than a visual exercise.

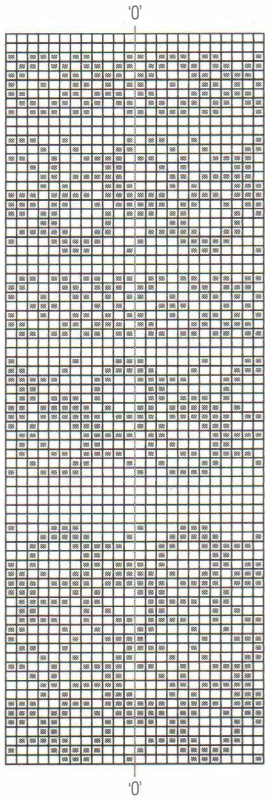
PUNCHCARD A



PUNCHCARD B



PUNCHCARD C



WHAT DO YOU PLAN?

Any all-over stitch pattern needs planning, but symmetrical patterns are those which cause the most trouble. Because of their regularity any mismatch stands out.

So what are the most important points to plan? On a sweater, the necklines receive the most notice and if you plan nothing else, be sure to position the neck so that each side is a mirror image of the other, i.e. centred. Next, look at the shoulder line — unless you are very tall and never sit down — there should be another mirror image here on each side of the seam. If the sweater has dropped shoulders the tops of the sleeves will be noticed and the pattern should be centred. Last, but by no means least, will be the side seams. The pattern will be matched row for row, and will either flow across the seam or mirror match.

Much the same points apply to a jacket or cardigan — neckline first, then the position of the pattern on the fronts, and with a set in sleeve, the pattern match across the body and sleeves, not at underarm (which is seldom visible) but part way up the sleeve cap which is the area always visible. This will depend upon the shape of the sleeve cap and the amount of ease allowed.

Side seams on skirts are the most noticeable feature; mirror match or flow pattern across seam.

THE BOLDER THE PATTERN

The bolder the pattern the more important the pattern match.

Every true symmetrical pattern has just two possible centre positions and in an ideal world all symmetrical patterns would be centred in each graph or punchcard, the same needle would always be allocated one of the centre positions and life would be easy. But life is not that simple, as a quick look through any punchcard or mylar pattern book will show! In my collection of pattern books for several different brands of machine, they are consistently inconsistent.

A glance through Brother *Stitchworld* will illustrate this. *Stitchworld* patterns 1, 13, 14, 29 and 35 centre on Needle Left 1 whilst *Stitchworld* patterns 5, 10, 12, 16, 18 and 23 centre on Needle Right 1 (Picture 1). So for a beginner, a centred pattern is always going to be a matter of luck! Now look at patterns such as *Stitchworld* 19, 524 and 545. Here the pattern has been drawn across the graph with no thought of the centre position. *Stitchworld* 15 is different again, soldiers holding shields marching along, non-symmetrical and no problem. But below and above are two different symmetrical borders which do not line up!

Stitchworld 78 is another puzzler. It is 30 stitches wide and as it is programmed it is centred over stitches 14 and 15. A closer look shows that the actual centre is stitch 7 or stitch 22.

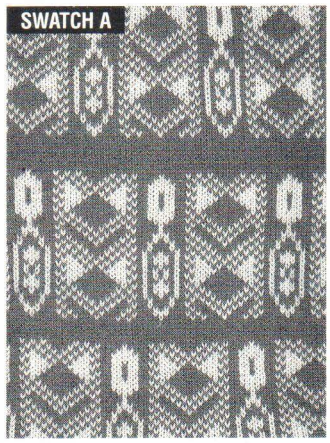
Punchcard A is another example. Reading from the bottom up stitches 8 and 20 are the centre stitches. The middle graph shows stitch 20 moved to the centre stitch position and the top graph shows stitch 8 moved to the centre position.

Stitchworld patterns 57, 72, 79, 80, 81 and 82 (Picture 2) within a non-symmetrical pattern have a symmetrical band included and it is this which would be taken into account when positioning the pattern on the garment pieces.

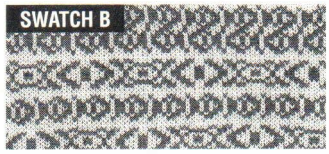
POSSIBLE SOLUTIONS

Now that some of the problems have been established, we can look at the solutions.

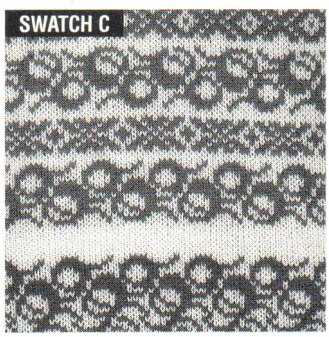
SWATCH A



SWATCH B



SWATCH C



1 Take the time to knit a generous tension swatch, something like 74 stitches wide (three punchcard repeats plus seam allowance) and at least 70 rows or two large repeats high. It will be your first check that the pattern is centred.

2 It is assumed that each matching garment piece will be commenced from the same pattern row. Check that the punchcard or mylar or electronic pattern number is reset for each matching garment piece.

3 Number of stitches on each garment: When the stitch pattern centres on single stitches, an odd number of stitches will give a mirror match on that garment piece. When the stitch pattern centres on two stitches, an even number of stitches will give a mirror match.

4 Matching side seams: Add to any calculations the number of stitches required to include in the seam, which is normally one at each side.

5 Match shoulder seams: Providing the pattern is centred and commenced on the same row and each body piece contains the same number of rows, the shoulders will automatically match. If you need to include a bust dart (unless it happens to extend over a complete pattern repeat) you will have to choose between matching side seams or mirrored shoulder seams.

CENTRED COMPLETELY SYMMETRICAL PATTERNS

When the number of stitches in the garment piece is a multiple of the pattern width the side seams will match whatever the type of pattern. When the number of stitches in the garment piece is not a multiple of the pattern width a symmetrical pattern will form a mirror match of the incomplete pattern at each side seam.

NON-CENTRED PATTERNS

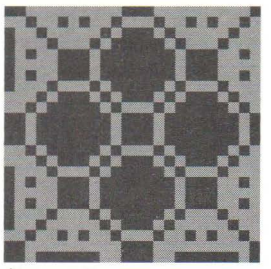
The centre position MUST be found before knitting the garment piece.

Punchcard machines: The most straightforward solution is to repunch the card with the pattern centred, then continue as above. The alternative is to establish the centre needle position of the pattern and then to position the garment piece accordingly. Because the garment will not be centred on the knitting, any shaping can be difficult to carry out accurately. You may wish to place temporary marks with nail polish or correcting fluid or you can move the needle tape to the new position, but remember to move it back to its proper position as soon as the knitting is completed.

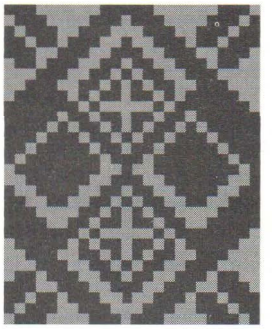
NON-SYMMETRICAL/ SYMMETRICAL BORDER PATTERNS

Using *Stitchworld* 82 as an example to get a shoulder match, knit the back over the same number of stitches each side of centre '0'. Knit the front over the same stitch selection but set pattern variation switch 1. Note that the 14 stitch

PICTURE 1

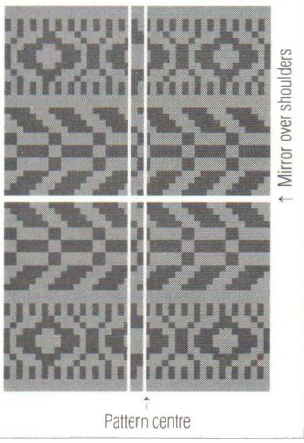


Stitchworld 12



Stitchworld 13

PICTURE 2



Stitchworld patterns reproduced courtesy of Brother

symmetrical pattern has two centre stitches.

Stitchworld 80: Knit the back over an odd number of stitches with the extra needle at the right. Needle Right 1 is the centre. To knit the back, set pattern variation switch to 1, change the needle selection, placing the extra needle at left. Needle Left 1 is now the centre stitch. This is a 14 stitch wide pattern with a single centre stitch.

PUNCHCARD OPTIONS

On a punchcard machine using similar patterns to the above, the method is the same but instead of setting pattern variation switch to 1, remove the punchcard from the machine, turn it over and reinsert it with the wrong side uppermost. It is much easier to reset if you mark row 1 on the wrong side with a marker pen. Substitute punchcard B for *Stitchworld* 82. Punchcard C can be substituted for *Stitch world* 80 and also includes a co-ordinating non-symmetrical all-over pattern (repeat it twice on its own punchcard to form a revolving pattern).

SINGLE CENTRE STITCH

Stitchworld 79: Knit the back over an odd number of stitches with the extra needle at the right. Needle Right 1 is the centre. To knit the back, set pattern variation switch to 1 but do not alter the needle selection. This is a 19 stitch wide pattern with a single centre stitch for which there is no comparable method on a punchcard machine.

When the pattern is required to match at side seams and shoulder seams, it has to run from the same central stitch. There is one exception to this, which applies when a pattern is being used as a border so that only the side seam match is important. Because each symmetrical pattern has two points there are two centre stitch options. if the total stitches round the garment (excluding the seam allowance) are divisible by the width of the pattern, but the individual garment pieces are not, a pattern match can still be planned.

For example, a 24 stitch pattern repeat, with stitch 1 and stitch 13 as centre stitches. Each garment piece, 132, 156 or 180 stitches. Centre first garment piece on stitch 13 of pattern. Centre second garment piece on stitch 1 of pattern.

ACCOUNTING FOR HEIGHT

Positioning the width repeats of symmetrical patterns is one aspect. Equally important is positioning with regard to the height of repeating patterns. In a small all-over repeating pattern this is not a problem, but when a bold, very conspicuous pattern is being used, its position within a garment should be planned.

Set into a squared armhole or dropped shoulder, the sleeve top which has a complete pattern across it, is going to look much sharper and better designed than the one that stopped part way through a pattern, simply because it needed that number of rows. Plan the pattern backwards from the total calculated for the sleeve and commence on the appropriate row. It is over to you to decide where the pattern is best broken.

The same approach works for necks and shoulders. In some patterns a neck will look much better set in one position over several others. This is where a large pattern swatch and one or two other aids are invaluable. Keep a set of neckline templates, the shapes you use most often. Make them from heavy card, cutting them to the shape removed from a neckline. Placed on the pattern swatch you can see exactly how the neck will look. Choose the position which looks best. A small mirror is useful if you want to check on the appearance of shoulders or side seams. Using the pattern swatch, calculate where the side seam or shoulder will fall, hold the mirror at right angles to the fabric and you will see how the seams will appear.

While there are many knitters around who are quite unaware of these matters, once you develop a discerning eye it will be with you for life. It becomes second nature to spend a few minutes more in planning before beginning to knit and the result is an overall improvement in your standard of knitting.

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BOOKS BYTES & STITCHES

Val Slater has some great suggestions for curling up with a good book or playing with software — and you never know, she might have found something you could persuade Santa to pop down the chimney!

PUTTING ON THE GLITZ

What a great book title for this time of year! Actually, the sub-heading is *Unusual Fabrics and Threads for Quilting and Sewing*. Although obviously aimed at the sewer, there are so many ideas here that can be put to good use on, or in conjunction with, knitwear that this soft bound book is sure to keep you enthralled for hours. A useful and extensive review of equipment — basic needs and those little extras that make work easier — is followed by guidance on buying and using threads, elastics and interfacings. A lot of the techniques and inspirations shown are machine worked (but we have shown in earlier articles that a sewing and knitting machine can become great partners), so there are lots of useful hints about the actual sewing techniques — thread tensions, stitch sizes etc. Then the book carries on to discuss potential projects — clothing, home or purely artistic and this is where the book becomes hard to put down! Lace hearts used as insets in fabric I can see as appliqué on a special top. Colour and shape suggestions for glorious patchwork evening jackets were translated in my mind into an assortment of shiny yarn cones and swatches of smooth and textured fabrics. Sequin discs arranged to look like the flashing scales of a fish and tricot lamé fabrics are just looking for a soft matt surface to show them off! The 'Embellishment' section encourages full expression of the imagination as buttons and shisha mirrors, bead and sequin yardage, cords and bias fabrics are combined in exciting ways that are not at all difficult to work. Three-dimensional appliqué ideas and techniques are equally useful, not least as you could make surface decorations that could be removed for laundering or even shared between two different garment styles. If you enjoy sewing as well as knitting, then I have no hesitation about telling you to treat yourself to a copy of this book. *Putting on the Glitz* costs £17.99, is published by Chilton Book Company and distributed by B. T. Batsford. If you have any difficulty in locating a copy, contact B. T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH.

JACQUARDS FOR ALL

Margaret Stoker's new *4 ply Jacquard Collection* (Book 2) will be of interest to anyone with a ribber, colour changer and children to knit for! The six designs cover a range of different shapes, including a Teddy bear sweater, a duffel coat, zipped jacket and a cardigan. The smallest size catered for is a 54cm chest, whilst the zip-up jacket goes right up to an 86cm chest. The jacquard technique chosen means that garments are a comfortable weight to wear but don't have any long floats.

Margaret's other new book *3 Colour Jacquard Collection* (Book 1) has six styles for adults including round and 'V' necked sweaters, edge to edge and fastening jacket, a waistcoat and a tunic. The stitch designs are all three colours in the row, which makes for interesting colouring and the method of working and colour changes are clearly given.

Designs in both books are suitable for 24 stitch punchcard or electronic machines. Books are £4.50 each and are available from Margaret Stoker Designs, 25 Queens Avenue, Seaton, Workington, Cumbria CA14 1DL

MACHINE KNITTING THE EASY WAY

Starting to Knit is the first in a series of *Step by Step* teaching books by Joan Wilkinson — an experienced teacher, writer and designer. One instantly nice point about the book is the size of the text — easy to read, even when propped up behind the machine! The book can be used with most Japanese makes: Brother, Toyota, Silver Reed and Knitmaster.

The frontispiece starts with some basic recommendations about siting of the machine, lighting and yarns and colours which are kind to beginners. Instructions — starting right at the beginning with casting on, are accompanied by very clear diagrams of exactly what should be happening. Each stage of the task is given plainly and explicitly. Looking through the various techniques, which include three cast on methods, two cast off methods, five increases and four decreases, I wished I had seen this when I was beginning. The diagram given for turning hems would have saved me hours of the most peculiar manipulations of waste yarn (well, I'd never seen anyone do it and a picture is worth 1000 words, so they say). A really useful and practical present for any beginner, *Starting to Knit Volume 1* costs £5.25 inc p&p and is available direct from Mrs J. Wilkinson, 30 Peel Mount, Knuzden, Nr Blackburn, Lancs BB1 2DU.

CHRISTMAS DESIGN IDEAS

Charted Christmas Designs is another book in the Dover Needlework series which can be used for quick and easy knitted stitch pattern design. Motifs, borders and pictures vary in size from six to 100 stitches wide — with a great many to choose from in between. Lots of different motifs too, from snowmen to candle borders, snowflakes to bells, holly and ivy and, of course, Father Christmas and his little helpers! A great resource book for anyone who needs some original Christmas designs — look out for it in your local bookshop. If you can't locate a copy, contact Dover Publications, Constable Publishers, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER Tel. 081-748 7562.

NEW QUARTERLY MAGAZINE

Back Bed is the name of a new quarterly magazine for enthusiast machine knitters. Issue 3 had quite a varied content. 'Take One Shape' works a basic long-line sweater in stocking stitch (with instructions and charts for adding cross stitch motifs to it); in a Fair Isle and cable combination; using a Duo tuck pattern and in a geometric intarsia design. 'Better Basics' is a synopsis of machine cleaning requirements. 'Mini Knits' is the second of a series of patterns building up to a layette. A sweater for the garter carriage also includes an introduction with guidance on shaping whilst using the garter carriage, and a 'designer pattern' was a reader's contribution of a set in sleeve jacket. Articles on basic ribbing techniques and a 'hot spot' of handy hints complete the contents. As you can see, it is quite mixed in both garment and technique terms. The format is black and white with drawings of the garments — the tone is friendly and informal. Further details and subscriptions are available from Mrs Fay Blackburn, 2 Blackthorn Road, Stratford-upon-Avon, Warks CV37 6TD Tel.0789 296342.

APPLIQUE ALPHABET

As soon as I saw the name of the author — Stewart Merrett, I wanted a chance to look at this book. I have an earlier book of his (a birthday present) *Appliqué Art* which just inspired me — and stopped me papering the house, just in case I get around to making some of his wonderful wall hangings! However, back to his latest creation — which is humbly sub-titled *Fruit and Flower Letter Designs for you to Make*. Stewart starts by describing his method of drawing up and then assembling appliqué motifs and these methods are colourfully illustrated in a series of photographs. I'm particularly impressed by his short cut but very effective technique of positioning pattern pieces and cutting out the fabric — forget pins and chalk here! He assembles the appliqué like a jigsaw puzzle adding further embellishment at this time. You can use the alphabet designs on several levels. The squared chart patterns given mean that you can scale them to suit your own needs. But, with machine knitted garment decoration in mind, you do not have to use the whole of a design if a more subtle effect is required. You could pick out some of the decorative floral surrounds and use those as single or scattered appliqués. If you have an intarsia carriage or an electronic, you could well use the charts for a fabulous large design on a garment — with, or without the initials. The flowers are boldly and wonderfully drawn, an amaryllis (or should I say Hippeastrum) adorns the letter 'H', fabulous iris adorn the 'I', the water lilies on the 'W' would make wonderful satin motifs on an evening sweater and the pansies are chubby curves of colour. This is a book to read, learn, admire and get lots of ideas from. *Appliqué Alphabet* costs £17.99 and if you cannot find a copy at your local bookshop contact B. T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH.

GENTLE PROGRESSIONS

Progressive Machine Knitting is the generic title of a series of books which combine the teaching of techniques with instructions for garment patterns where you can get some 'real' results from the lessons. Parts 1 and 2 have been around for a little while, but have recently been revised and Part 3 is a new addition.

Part 1 deals with casting on, hems, welts, tensions, basic shaping, finishing garments and maintenance and patterns

are included for stocking stitch drop shoulder sweaters and cardigans knitted in 4 ply yarn sized to fit from 20 to 50 inch chest measurements.

Part 2 covers Fair Isle knitting, designing patterns for punchcard and electronic machines, correcting pattern mistakes and neck and buttonhole bands. The patterns include Fair Isle set in sleeved sweaters and cardigans in the same size range as Part 1.

Part 3 takes the newcomer through tuck stitch, introduces them to more casting off methods, shoulder grafting, ribbed neckbands and fancy hems and ribs (amongst other things). This time the pattern sets are for raglan sweaters and cardigans — sized as Part 1.

All three books would be a useful addition to a beginners library. Printed in black and white, there are scanned fabric swatches and photographs of any particularly 'tricky' techniques. Books should be available priced at £3.95 each from your local machine knitting stockist. If you cannot find them, contact MK Publications, 55-57 Hamlet Court Road, Westcliff on Sea, Essex SS0 7EY Tel. 0702 348878.

MORE CHRISTMAS THEMES

Perhaps keen embroiderers or designers always on the lookout for inspiration will have come across the many titles available under the American School of Needlework banner. Two useful titles caught my eye recently. *50 Cross Stitch Christmas*, ref: 3646 is a cheerful selection of Christmas motifs, including letterings, candles, snowmen, Christmas bears, seasonal florals, Father Christmas, a selection of Christmas trees and some fun Christmas animal characters. Some of the smaller motifs could be converted to 24 stitch punchcard machines. All could be readily used for intarsia motifs and there is great potential for Swiss darning any of these on the surface of a plain sweater.

Cross stitch again in *Santas at Work and Play* with a great fun selection of Santa motifs, showing Santa as a mountaineer, or a photographer, sailing and bowling, skiing and even ballooning. I know you need to adjust the height of motifs when taken from cross stitch charts, but at this time of year, for this collection, the extra effort is well worth it, as all of the motifs are charming.

Both these books should retail at approximately £5.00 to £6.00 and should be available at your local needlecraft shop. If you cannot find them they are distributed by Kinetic Needlecraft Ltd, 10 The Pines, Broad Street, Guildford, Surrey GU3 3BH Tel. 0483 62172 — who will be happy to help you find your local stockist.

PURELY PUSHERS FOR PASSAP/PFAFF MACHINES

Designs creating colour and texture purely by using pushers on Duo and electronic machines are not too numerous. However, Helen Burke has come up with a second book which achieves this feat — called *Purely Pushers for Babies*. She admits that some of the patterns used are built into the E6000 machines, but instructions have been given for Duo machines as well. The patterns — shown as line pictures, with black and white scans of the fabric alongside them — include an all-in-one crawler suit, a border patterned dress and jacket, a lacy pram set which includes a matching blanket, a hooded sleeping bag, a cardigan set, and a classic christening outfit. There are eight outfits in all. Size ranges vary to suit the outfits, but start at three months and some go right through to twelve months and readily available 2/30s, 3 and 4 ply yarns are used. General notes just review the techniques required to knit the garments and finish them. If you have a Duo or E6000 machine and a recipient for the garments in mind, you should just be able to make one or two of these outfits in time for Christmas! *Purely Pushers for Babies* costs £7.95 (£10 overseas) inc p&p and is available from Helen Burke Designs, Church Farmhouse, Stainton-by-Langworth, Lincoln LN3 5BL.

DESIGNING KNITWEAR

Well, this is the title of the book and this is exactly what Deborah Newton sets out to do. Now, for the confession. The book is written with hand knitters in mind but there is a great deal in here relevant to the needs of the machine knitter. Fit and silhouette affect us all and the special qualities of different types of knitwear and real body shapes are discussed and illustrated — although I am not sure I would want to design a garment for the poodle included amongst the illustrations in this chapter! Body sizes and ease are valid topics and there is a lot of sensible advice here. Lots of styling variations may make you turn to your charting device to experiment — it's fascinating to see how three very different jackets can be made — all starting on the same original basic design. Textile patterns are discussed and from some illustrated, I think it might be quite feasible to produce punchcard designs from them. Using colour in different ways and the effect of different pattern styles on a variety of shapes is well illustrated, with colourful examples which set you buzzing with your own ideas. Finishes, including the effect on styles of a variety of edgings and buttons makes you appreciate just how much planning and experimentation goes into the 'perfect' garment whilst themes and samplers is a section that makes you wish for a better organised sample bin!

This book contains so much common sense know-how about sizing, styling, fabric, colour and putting everything together; it is a book which any knitwear enthusiast — however they produce their fabric — would be happy to own. A 'Threads' book, being distributed by B. T. Batsford, *Designing Knitwear* costs £19.99 — stockist details from B. T. Batsford (address as before) if required.

COMPUTER STYLE

Wendy Damon explores a seasonal pattern with a little help from DesignaKnit

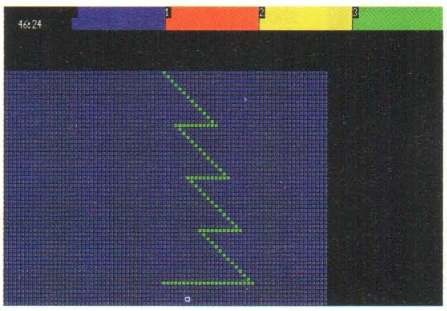
In this article I will be looking at stitch design for Fair Isle. I have taken a Christmas theme — a Christmas tree — and, as you will see, ended up with something quite different!

To start, choose COLOUR from the main menu. This will take you directly to the colour screen. There are a couple of things you may like to do before you get to work.

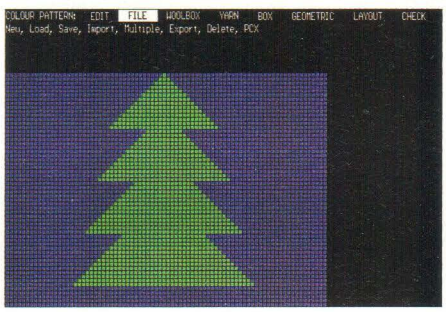
Change the size of the grid. To do this go to File — New. Click on Manually Set Size and then fill in the number of rows and stitches for the grid. I entered 80 rows by 80 stitches. Exit this section and go back to the colour screen.

If your grid appears as a small square in the bottom left-hand corner of the screen, you will need to change the number of repeats to make the grid fill the screen. Go to Layout — Repeats. Choose Horizontal and enter 1 (for number of repeats). The grid should now fill the screen.

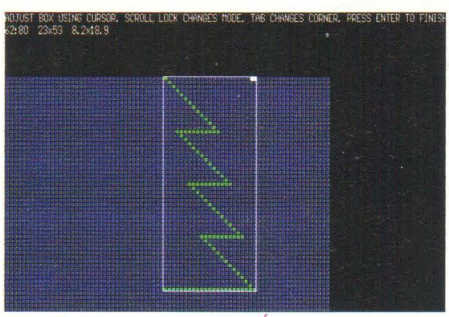
PICTURE 1



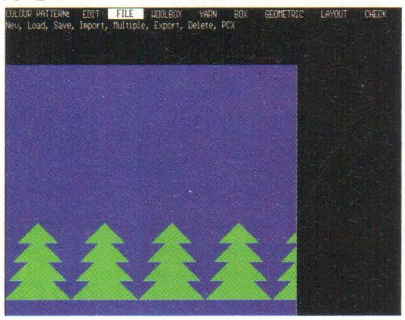
PICTURE 5



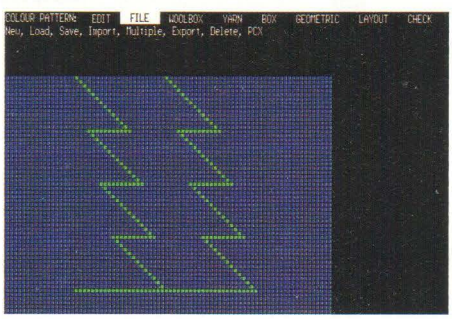
PICTURE 2



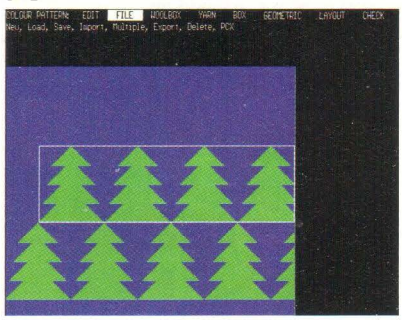
PICTURE 6



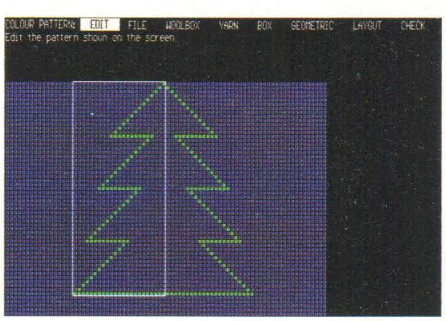
PICTURE 3



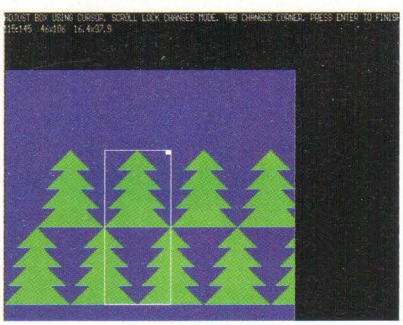
PICTURE 7



PICTURE 4



PICTURE 8



DRAW A SIMPLE TREE

Go to Edit to use the drawing screen. The available colours appear along the top, each with an identifying letter or number. The colour labelled with a blank (the blue at the left on the default screen) is the background colour and will be transparent, i.e. it will not obliterate existing drawing if superimposed, for example, when importing. Use arrow keys or mouse and press corresponding keys to colour in squares. To draw a continuous line, put the cursor square (a white outline) over a square at the beginning of your line and colour it (I chose green — number 3 in the default palette), then press ENTER, or click the left mouse button. The colour is now trailing and as you drag the mouse or use the arrow keys, any square crossed by the cursor will be coloured the same colour (in my case green). In Picture 1, I have drawn the outline of half a tree. Exit the Edit section by pressing Esc or clicking right mouse button.

USING EXPORT TO SAVE A COPY

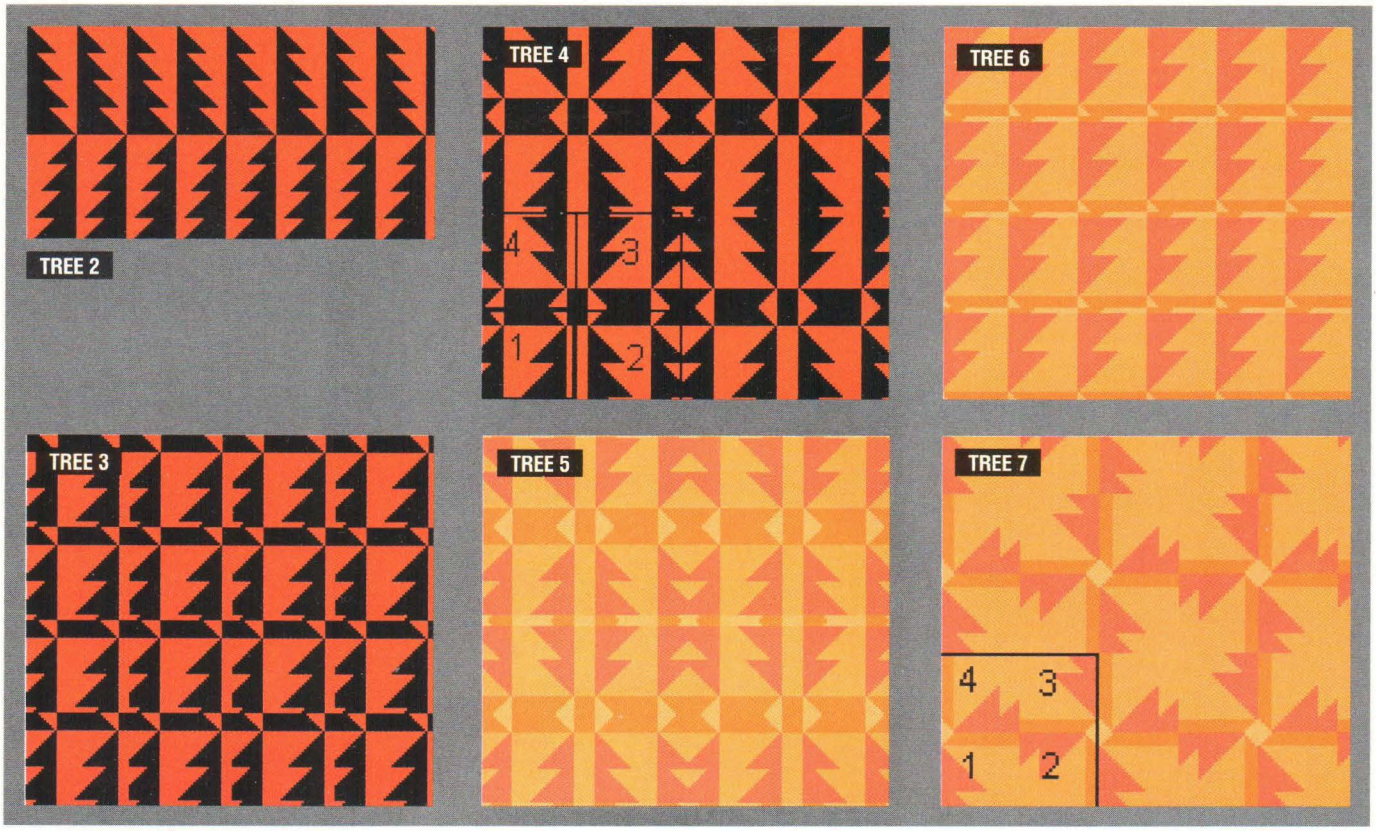
I am going to copy my half tree to the side of the original and then mirror it to form the other half of the tree. Go to File — Export. A box will appear and you must box up the section you want to export, using arrow keys and tab key — see Picture 2. (If the box moves rather than re-sizes, you have scroll lock on. Press the scroll lock key to switch it off.) Box up the half tree and press ENTER. You are now prompted for a file name. Choose something simple. I always use 'A' for these temporary exports. Press enter and a copy of the half tree is saved.

IMPORT COPY IN A DIFFERENT POSITION

Go to File — Import. When prompted for a file name, enter the name of the file you just exported. Press enter. A box now appears showing the dimensions and position of the importing file. Use arrow keys to move it to the side of the half tree, overlapping by one stitch. Press enter. Another half tree should appear next to the first one, facing the same way as shown in Picture 3.

USING BOX AND MIRROR FUNCTION

Go to Box — Show. Since the last time you had a box (for importing) it was round the second half tree, it should reappear in the same place. If it doesn't, use Box — Dimensions to re-size it to box up the imported tree half. Now go to Layout — Mirror. Choose Vertical mirror. The imported tree half should now be turned to face the first tree half thus making the full tree — Picture 4.



Notice that by boxing up one tree half, we limited the mirroring to that tree half only. The box will limit many functions to the area that lies within it. So go to Box — Show to remove the box before moving on to the next step.

CHANGING COLOURS AND SAVING

To fill the tree outline, go to Edit and make sure the cursor is inside the tree outline. Press the shift key and F9 together. You will be prompted for a replacement colour, choose the same colour as the outline. The shape will then be filled giving a solid shape — Picture 5. This function can also be accessed by choosing Yarn — Replace and then Adjacent.

To save the tree motif, go to File and Export, box up the tree leaving a one stitch gap at one side so that repeats don't touch. Export the tree to a file called 'Tree'. I have done this rather than File — Save because I wanted to save just the tree and not the empty space around it. We can now get up a clear screen and have fun with our tree shape.

To get a new grid, go to File — New. You will be asked if you wish to save the current pattern. Press N for No. We have the tree saved and we do not want this design. Set a new grid size at 200 stitches by 200 rows.

MULTIPLE IMPORTS

I could fill the grid by importing trees one at a time but I am going to use the Multiple function. Go to File — Multiple. Enter 'Tree' for the file to be imported. A box appears representing one tree. Cancel the scroll lock and make the box as wide as the grid (do not change the height). **TIP:** Use the shift key to move across the screen quickly. Left shift key will move the side of the box across five squares for each arrow key depression and right shift key will move it twenty squares. Press ENTER. A row of trees should appear across the grid. The pattern will be repeated as many times as necessary to fill the box (Picture 6).

OFFSET

I am going to import another row of trees above and I am going to offset them so that each new tree falls halfway between the trees in the row below. Use File — Multiple and move the box up above the first row and in from the left by half its width. Then release Scroll Lock and stretch the box to the far right of the grid. Press ENTER. The new row of trees should appear half offset with the ones below, as shown in Picture 7. If you have miscalculated and the offset isn't quite right, then go to Other — Undo or press Shift and F1. You can then try again.

ISOLATING THE REPEAT

The grid has several repeats of the design on it, so choose File — Export and box up one repeat (Picture 8). Export to a new file — I have chosen 'Tree1'. Now go to File — Load. Do not save the current design. Enter 'Tree1' (or your file name) when prompted for a file name and ENTER. One repeat of the new design should appear. To see the design repeated go to Layout — Repeats and choose Horizontal. Enter the number of repeats, say five, and ENTER. The design is shown repeated across the screen and any alterations you make in the grid area (i.e. the repeat at the bottom left-hand corner) will be reproduced in every repeat on the screen.

FURTHER DEVELOPMENTS

The following designs are all based on Tree1 and are achieved by isolating sections of Tree1 (i.e. boxing up and exporting sections) and then manipulating them on a new grid. Space has limited me to a few examples but the possibilities of this kind of manipulation are endless — and great fun!

TREE 2

Half trees repeated in the bottom row. Half trees mirrored and repeated above. The green has been changed to red by going to Edit and pressing F9. The whole of one colour can then be changed to another.

TREE 3

A random section of Tree 2 was boxed up and exported to Tree 3. This is a simple repeat.

TREE 4

1 Tree 3 had been imported on to a new grid.
2 Tree 3 imported, put to the right of 1 and mirrored in a vertical mirror. Remember to use the box to limit the effect to the imported section
3 Tree 3 imported, put above 2 and mirrored first in a vertical mirror, then in a horizontal mirror.
4 Tree 3 imported, put above 1 and mirrored in a horizontal mirror.
The resulting design is symmetrical around both the vertical and the horizontal axis.

TREE 5

Tree 4 has been coloured in striped sections. Extra colours have been allocated letters in the Woolbox section to give a larger palette from which to work in the Edit section. I have used trailing colours, F9 and Shift-F9 from within the Edit section to colour in the design. When you have finished you can use Yarn — Tidy to remove unused colours from the palette. If you want to experiment with further colour combinations try Yarn — Vary and then use the down arrow key to cycle through an amazing array of colour combinations.

TREE 6

A random section of Tree 5 worked similarly to Tree 3.

TREE 7

This uses the Turn facility and will only work if you have a square grid, so reset your tensions (under Other), so that stitch and row numbers are the same.
1 Tree 6 has been imported on to a new grid.
2 Tree 6 imported, put to the right of 1 and turned through 90°. Use Layout — Turn. Remember to use the box to limit the effect to the imported section.
3 Tree 6 imported, put above 2 and turned through 180°.
4 Tree 6 imported, put above 1 and turned through minus 90°.
The resulting design swirls around the centre. We have now ended up with three colours in a row, so this design would be suitable for a jacquard technique.

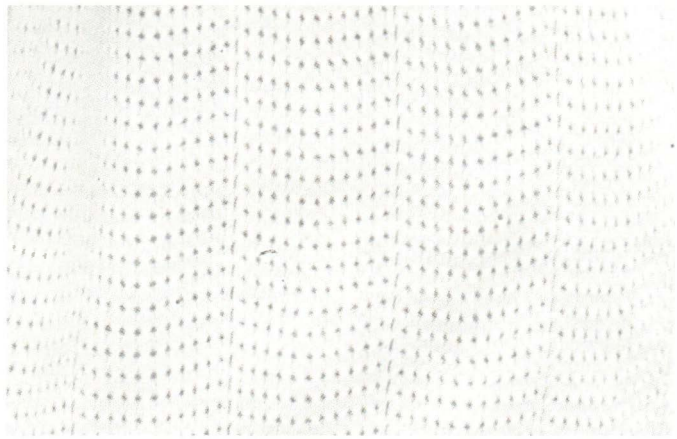
You can see how this sort of manipulation can lead on and on until the original shape is no longer recognisable. However, I have already gone on and on much longer than I should, so I leave the further experimentation to you.

Next month, I will be looking at the Motif section of IntoShape and experimenting on a winter theme.

CAROL DOHERTY

Lady's Long-line Lace Sweater

MACHINES: *These instructions are written for standard gauge Brother punchcard machines*
YARN: *King Cole Angora Look*
FIBRE CONTENT: *80% Courtelle Acrylic, 20% Nylon/Polyester*
COLOUR: *We used Ivory (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX*



SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 97[103:108:114:120]cm.
Length 77[77.5:78.5:79:80]cm.
Sleeve seam 41.5[42:42.5:43:43.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Angora Look
1 x 400g cone in MC.

MAIN TENSION
28 sts and 50 rows to 10cm measured over patt (tension dial approx 6 = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 20.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Pattern sequence thus:
Using lace carr, K6 rows. Using main carr, K1 row. Set carr for HP and push 13th N from R on each 24 N repeat — i.e. N 24, 48, 72 R of centre '0' and 1, 25, 49 and 73 L of centre '0' — to HP. Using main carr, K4 rows. Set carr so HP Ns will K and K1 row. Repeat from * to * throughout.

SPECIAL NOTE
When working front neckline, you can either hang a tension swatch on to sinker gates in front of Ns knitted back to NWP, or, if you prefer, remove sts not being worked on to WY or even a fine circular knitting N. If the latter method is chosen, be sure to replace sts back on to the same Ns, to ensure pattern continuity. Either method will avoid any marking of fabric whilst one side of neckline is being worked.

BACK
Push 136[144:152:160:168] Ns to WP. Using WY, cast on and K a few rows ending CAR.
RC000 Using MC and MT-3, K14 rows. Transfer 2nd and every foll alt st to its adjacent N, leaving empty Ns in WP. K until RC shows 28. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. RC000 Using MT, insert punchcard on first row and lock. K2 rows. Start and work in lace patt (see patt note) throughout*. K until RC shows 242[246:248:252:254].

SHAPE ARMHOLES
Cast off 4[5:6:6:7] sts at beg of next 2 rows. K1 row. Dec 1 st at each end of next and every foll alt row 10[12:13:15:17] times in all. 116[120:124:130:134] sts. K until RC shows 362[366:370:374:378].

SHAPE SHOULDERS
Cast off 5[5:6:6:6] sts at beg of next 12 rows. Cast off 5[6:2:4:6] sts at beg of next 2 rows.
WK over rem 46[48:48:50:50] sts.

FRONT
Work as given for back until RC shows 332[336:340:342:346].

SHAPE NECK
Note patt row. Using nylon cord, K all but 45[46:48:50:52] Ns nearest carr (at R edge) by hand taking Ns down to NWP. Dec 1 st at neck edge on next 10 rows. 35[36:38:40:42] sts. K until RC shows 362[366:370:374:378].

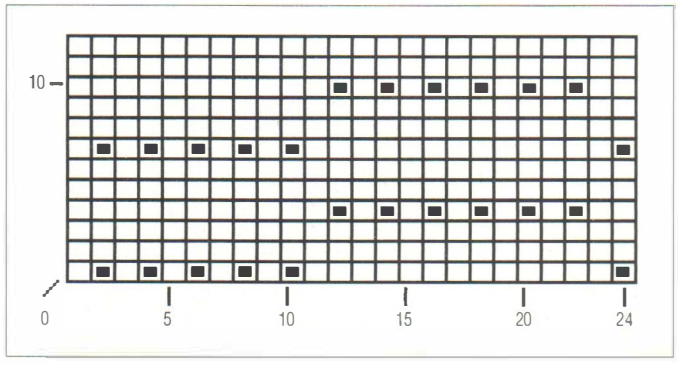
SHAPE SHOULDER
Cast off 5[5:6:6:6] sts at beg of next and every foll alt row 6 times in all, K1 row. Cast off rem 5[6:2:4:6] sts.
CAR. Unravel nylon cord over 45[46:48:50:52] Ns at L bringing Ns down to WP. CAR. Keeping patt correct from noted row, K1 row.
Reset RC at 332[336:340:342:346] and work L side to correspond with R.
Unravel nylon cord over rem sts bringing Ns down to WP and WK.

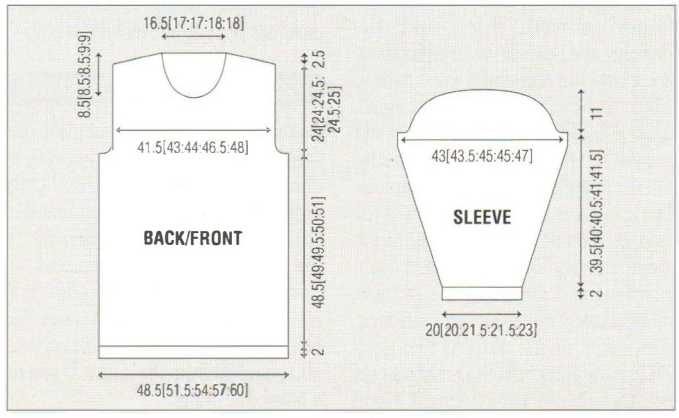
SLEEVES
Push 56[56:60:60:64] Ns to WP. Work as given for back to *. K until RC shows 6. Inc 1 st at each end of next and every foll 6th row 32[33:33:33:34] times in all. 120[122:126:126:132] sts. K until RC shows 198[200:202:204:206].

SHAPE TOP
Cast off 4[5:6:6:7] sts at beg of next 2 rows. 112[112:114:114:118] sts. Dec 1 st at each end of next and every foll alt row 11[11:11:13:14] times in all. 90[90:92:88:90] sts. Cast off 2 sts at beg of next 30[30:30:26:24] rows. Cast off rem 30[30:32:36:42] sts.

NECKBAND
Push 128[132:132:140:140] Ns to WP. Using WY, cast on and K a few rows ending CAR.
RC000 Using MC and MT-2, K4 rows. Reduce T by one dot on next and foll alt row, K1 row. MT-3, K6 rows. Transfer 2nd and every foll alt st to its adjacent N, leaving empty Ns in WP. K6 rows. Inc T by one dot on next and foll alt row, K1 row. Using MT-2, K4 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. With wrong side facing, pick up 46[48:48:50:50] sts from below WY at back neck, 26[28:28:30:30] sts along side neck, 26[28:28:30:30] sts from front neck and 26[28:28:30:30] sts along side neck and hang evenly on to Ns. Cast off loosely.

TO MAKE UP
Block pieces to correct measurements, cover with a dry cloth and steam lightly. Join shoulder and neckband seams. Set in sleeves. Join side and sleeve seams.





DESIGNS AND THE LAW

Linda Jackson of Artika Designs looks at how and why you should protect your own designs

In the first article in this series I outlined the general principles relating to copyright law and last month I looked at the issue from the point of view of the knitter. In this final part I will explore why a designer, or indeed any knitter who occasionally designs her own garments or fabric designs, needs to protect them and how she can go about this.

DESIGN APPRECIATION

Firstly, it is worth noting that the importance and value of design is often overlooked in Britain unlike the situation in Italy and France where its crucial role is widely appreciated. Machine knitters, like all hobbyists, are for the most part extremely interested in every new, unusual or difficult technique or piece of equipment that can be learnt about and mastered, as well as new or differently presented yarns. Knitting clubs tend to mirror these concerns emphasising technique management and economical sources for yarn and equipment. What ends up happening is that while machine knitters ultimately wish to knit attractive garments, good design tends to be treated as an 'optional extra' with the result that they often end up with well executed 'sampler' garments which are not particularly attractive.

Designers on the other hand know that a stunning garment is quite often based around the simplest of shapes, the most straightforward of knitting techniques and can be knitted on the most basic of machines. As an experiment, just look through a few of the mail order catalogues of well-known knitwear designers or companies selling hand-framed garments. If you study the designs, you will see that most of them are knitted in straightforward natural fibres, feature 24 stitch repeat designs, or are completely in stocking stitch and consist of very simply shaped pieces. On the other hand, the colour choices, fabric designs and combination of the two are sometimes exquisite. Much more time and energy has been spent planning and designing the garment and probably much less on knitting it. The moral of this story is that good design is the crucial factor in the success or otherwise of your garment. Good knitting, finishing, ingenious inventions and so forth are of secondary importance. A well-designed but relatively simple garment knitted in inexpensive materials, to a fairly average standard, will look better than a poorly designed garment, well knitted in fancy materials.

MORE THAN INSPIRATION

This is the main reason why design is important and thus a valuable commodity. Another relevant and not totally appreciated factor is that designs are not created by inspiration alone. Days, often weeks of planning, experimenting, rejecting, trying again, working out details, testing, adjusting and so on, have been spent on a design before it is even ready to construct (knit up in our case). A fair amount of materials are used in this process, most of which cannot be reused. Designing something is a long process and involves a considerable amount of expense.

It is with this in mind that you should now reassess the importance to you of the designs you have created, be it for the odd garment, or on a more extensive scale. Perhaps you have designed garments for yourself and had someone else knit them up for you. Whatever your involvement in the design side of knitting, your designs are a commodity and you should treat them as such by taking fairly straightforward steps to protect them. Then you will be in a position to decide whether you want to retain exclusive use of them for yourself, grant a limited licence to someone to use them, allow someone to use them and charge a royalty, or perhaps even sell copyright in the design to a third party, to use freely in the same way as a designer-copyright owner.

PROTECTING YOUR DESIGNS

As I mentioned in the first article in this series, there are different aspects of designs that can be protected in slightly different ways. As I also mentioned in that article, copyright is automatic in the UK when a work is created, so theoretically even if you do nothing at all you own the copyright. It is sensible however, and in some cases makes your attitude clear from the outset, if you do a few extra things:

1 Include a standard copyright notice on your article. For example: Copyright© 1994 Joan Bloggs.

2 Include the additional phrase 'All rights reserved'. This is required in some countries.

3 If you sell patterns of your designs, you should state clearly what the limits are of the licence you are issuing.

Do you allow unlimited use of your design by anyone at all under all circumstances? If not, say what you do and more importantly, do not allow. For different possibilities see last month's article.

4. If you are a professional designer or if your designs are vitally important to your business, you should take further steps. Since it is possible that you may have to show not only that you were the originator of a design but also show when the design was created, the Design Council advises that you record details of original features of a design in a sketch and date this. (Since sketches are two-dimensional they are protectable by copyright.) You should then either get the document witnessed or as an alternative method of showing date, send it in a recorded delivery letter to yourself or your solicitor. You should also retain a small stock of important designs.

5 If any of your copyrightable designs will end up in the US you should take advantage of the formal copyright registration system in operation there (which we don't have here), which is inexpensive and simple. All that is needed is to obtain a Form VA and the information sheets 40 and 40A from the US Copyright Office (address below) and complete it. Then you deposit a copy of the work to be protected, which can be a picture of the product or the product itself, and send it back with the completed form and a cheque or bankers draft for $20 (about £13 for each design). The value of this is cannot be overestimated, as it allows automatic recovery of legal fees, recovery of lost profits and, because of this, acts as a very strong deterrent for any would-be copier.

BE STRAIGHTFORWARD

Finally, you will probably quite often find yourself in the situation at a crafts fair, knitting show or similar, of being asked about your attitude to copyright by someone. If asked, state your position politely in a matter-of-fact way, just as you would if asked the price of an article. Don't apologise, and don't be intimidated by the occasional negative reaction. Remember two things: firstly that someone who is buying your article for legitimate purposes has no reason to mind about not being able to copy it; secondly, the more designers there are who take an unambiguous position about copyright, the clearer the message becomes that design is an important and valuable commodity, and one that is worth paying for.

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Venue: Ladymead School, Cheddon, Taunton
Exhibition: The 7th Annual Taunton Machine Knitting Exhibition from Jay-Gee and Taunton Machine Knitting Club
Date: 19th November
Cost: Adults £3.50, Children £1.50

CLUBS

We apologise to all knitters who tried to contact the club in Barnet — details in the October issue — but we had two pieces of correspondence, one with the wrong telephone number on it and, of course, this is the one we chose to print! The moral of this story is, when sending us club details, please double check that numbers and address details are clearly legible and correct!
Here are the correct details for the Barnet club:
Barnet
The Friendly Knitters of Barnet
Day: First Wednesday of the month
Further details: June Dalby
Tel. 081 445 2542

LEARNING BY POST

NEW OPEN LEARNING SCHEME — FOR MACHINE KNITTERS

Ann Kite International Teach-In is being run to celebrate the acceptance of Ann Kite Educational Services to the British Association of Open Learning.

During the Teach-In, the Ann Kite Open Learning Video Course for beginners and also the first part of the Ribber Course will be available at half price. Courses are suitable for Silver, Brother, Knitmaster and Toyota owners.

A GOOD START

The beginners course takes 20-30 hours to work through and is also of value to knitters wanting to revise their basic techniques. Student knitters will complete a round neck and a 'V' neck sweater and, on the way, obtain a first-rate foundation in the basic techniques necessary to become a successful knitter.

The Machine Knitter's DIARY

The video is entirely self-contained — the knitter simply follows the pictures shown on-screen — and should not need to refer to the machine manual. The video covers tensions and necklines and the common problems of dropped stitches, jammed carriages and damaged needles. Ultra-large close-ups help to put beginners clearly into the picture!

The beginner course normally costs £48.25, but is being currently offered at £24.00 plus £1.50 p&p.

FIRST STEPS WITH THE RIBBER

The first Ann Kite ribber video shows how to check that the ribber is correctly set up and aligned, and simple alterations that the knitter can do if it is not. Incorrectly aligned ribbers are a common source of problems. This video course is now on offer at £13.50 plus £1.50 p&p.

The Ann Kite International Teach-In began on September 1st and will continue well into 1995. AKES are the only producers of videos for home knitters to belong to the British Association of Open Learning and, as members, they have ensured that all their video teaching and services meet the standards set the by Government's Training Agency. All courses are backed by a full money-back guarantee covering the teaching content. *Note:* prices quoted are for UK knitters, overseas knitters should write or telephone in the first instance, before sending any money.

Further information and a video syllabus are available from Ann Kite Educational Services (PTI), The Llanerch, New Radnor, Powys LD8 2TP Tel. 054421 627.

DIPLOMA IN CROCHET

Most machine knitters find a basic understanding of crochet extremely useful and the mix of machine knitted fabric and crochet can work extremely well. However, I am always surprised (having had a mother and grandmother who crocheted) at how many people do not know where to start. Help is always at hand though. Pauline Turner of Crochet Design is an internationally acknowledged teacher of crochet and has many books and videos to help you learn or add to your techniques.

Should you wish to explore crochet further, she also offers postal diploma courses. These courses are extremely well organised, come complete with teaching and support material and allow you to work at your own speed from home. Contact meetings for students on the course are arranged at different venues throughout the year, so you can also benefit from some personal tuition.

The Diploma courses have also been accepted as a definitive standard in the USA, where an 'American Guild of Crochet' has just been established.

For full details about the courses on offer and books and equipment available for crochet, contact Crochet Design, 17 Poulton Square, Morecambe, Lancs LA4 5PZ. Tel. 0524 831752 Fax. 0524 833099.

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START TO KNIT IS VOLUME 1 of the Step by Step series of books for machine knitters. It is an absolute must for beginners who will find it very easy to follow with excellent text, layout and diagrams. For your copy send £5.25 to Camille Publications, 95 Roe Greave Road, Oswaldtwistle, Nr Accrington, Lancs BB5 3QE. Cheques/postal orders to be made payable to J. Wilkinson.

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Weave in Style

Ann Brown of Posh Frocks has plenty of fashion ideas for weaving and reviews the techniques for making the work neat and easy

How many of you have tried weaving? Not very many judging by the number of knitters I meet on my travels. Weaving is a technique that can be done on most standard and chunky gauge machines which excludes the Pfaff and Passap machines. The machine requires weaving brushes to enable it to weave and these are found on the upper front of the sinker plate and need to be 'clicked' or 'switched' downwards to push the weaving yarn on to the needles. If the brushes are not selected, no weaving will take place — the weaving yarn will only catch on the end needles. A machine with a patterning facility would be useful but hand selection can be used. Weaving only appears on the purl side of your work, the side that faces you when knitting.

BASIC YARN REQUIREMENTS

At one of my first workshops demonstrating weaving, I sat at my machine telling everyone how easy weaving was, no stitches would drop as they do in Fair Isle when you forget to thread a colour up — the machine still knits all the stitches. At the same time I was hanging on my 'Blue Peter Piece' (the bit I did earlier), picking stitches from the woven fabric of a waistcoat, which is not easy, especially as the colour was black. I ran the empty carriage across to select the needles, cancelled empty, laid my weaving yarn across and knitted the row. Any guesses at what happened? Yes it all fell off! I had forgotten to thread my main yarn/backing thread into the carriage.

To weave, you require a base yarn and a weaving yarn. First the base yarn. If you are weaving an all-over fabric, the base colour will not show very much (you can also get away with different dye lots on base yarns). A slub yarn e.g. Grigna can be very effective as a base yarn because the slub of the Grigna rises through the weaving, adding texture to the final fabric. Do not feel you need the base yarn to be the same weight as the weaving yarn. Try different weights together, the fabric can be varied tremendously. The weaving yarn can be of any thickness up to double knitting and any combinations of colour. You can mix your own weaving yarns by putting strands of fine yarn together.

TEXTURE THROUGH THE YARN

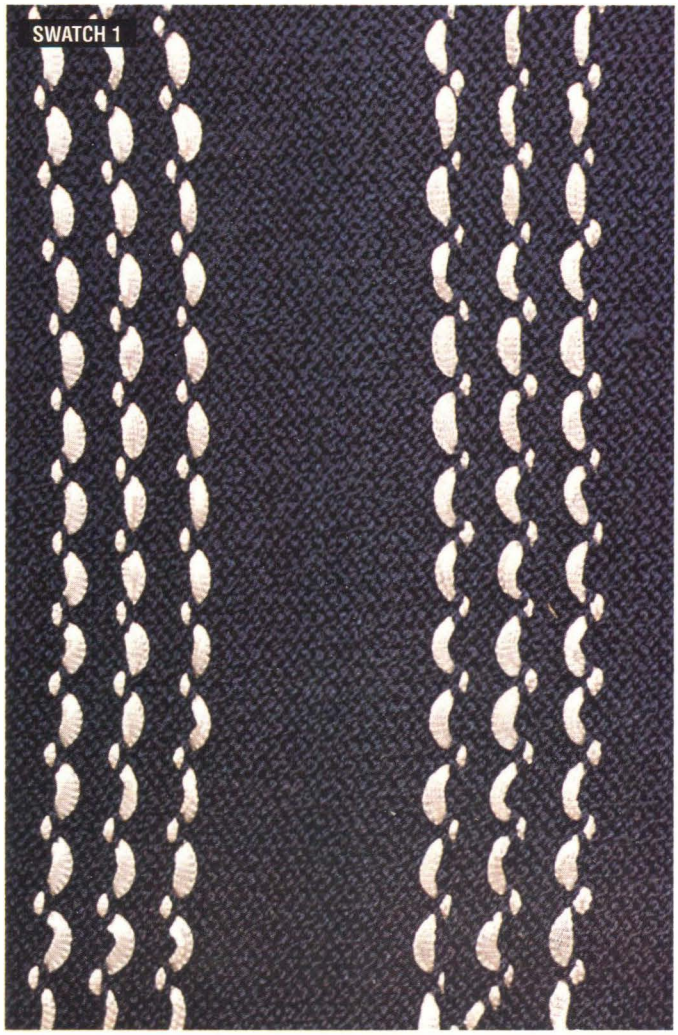
The weaving yarn works and wears best if there is a slub or nap to it. Through my experiences, if you weave a smooth fine yarn like Bramwell's Silky it will catch on jewellery or anything rough. If Hobby was used instead, the thread does not pull as much. The knop holds the fibre in place. But if using ribbon/tape for weaving, this is smooth but, because of the thickness of the yarn, it is easily pulled back to its original position. I love weaving Chenille but the pile easily wears away. If you weave Chenille on alternate needles — you need unworn weaving brushes, otherwise it misses — the fabric wear is greatly reduced compared to weaving on every fourth needle, for example.

MACHINE CARE

Weaving brushes appear to wear very quickly. If you are having trouble with weaving missing, the answer is most probably down to worn brushes, sometimes if the sinker plate has been dropped it can become misaligned. Remove the plate from the machine and hold it at eye level so you are looking at the opposite side to normal and check that all the metal 'bits' look the same on the left and right. If you are not sure, pop down to your local knitting shop to have it checked.

I use my Brother 950i for weaving as I find it easier than a Silver Reed or Knitmaster, ONLY because the 950i (and Toyota) select needles on the previous row, so I lay my weaving yarn, which is standing on the floor, over these selected needles, weaving brushes down, yarn in main feeder and knit

DIAGRAM 1



across. On the Knitmaster, the weaving yarn ideally needs to be threaded through the mast and must be put behind the guides to weave as no needle selection is available on these machines. I find this takes longer, so as I am fortunate to own two machines, I weave on my Brother.

WEAVING PATTERNS

The pattern you weave will cause you less problems if the holes punched are reduced — see Diagram 1. As you can see, we are punching three holes, then missing one.

When you weave this pattern row, the weaving yarn has to pass over three needles, missing the latches and under one. The latches love to catch on mohair-type yarns, ribbons, slubs etc, hence a card with lots of holes punched causes problems. If this card was reversed so we had three blanks and one hole, there is only one selected needle in every four needles and the weaving is much easier. It does change the look of the weave slightly (see swatches).

Tension can be varied to create a firm to flowing fabric. I remember the first time I was shown weaving, it was just like cardboard which inspired me to go home and knit bags and cushions! A good guide for tension is to weave one whole number looser than the main tension you would use for the base yarn. However, if your weaving yarn is much thicker than your base, you may need to experiment because if the stitch is not big enough to allow the weaving yarn to pass round it, you will have problems.

Go and look through those over-full yarn shelves, pick a cone of 2 to 3 ply yarn that you don't like the colour of (but loved when you bought it) and a 4 ply weaving yarn in a contrasting/toning shade; preferably one of those yarns with a texture/slub/nap, and have some fun weaving.

SWATCH DETAILS

SWATCH 1

Base yarn Navy with Yeoman's Cream Citadella for weaving. [1]The first three rows of weaving are using a punch-card / mylar with three holes punched, one hole unpunched, repeated across. The second set of three rows has been woven with the card reversed, three holes unpunched and one hole punched, repeated across. Note the pattern reverses. The fabric has been knitted and pressed in the direction it was knitted, from base to top of swatch.

[1]Actual pattern sequence is weave one row, knit four rows, repeat.

SWATCH 2

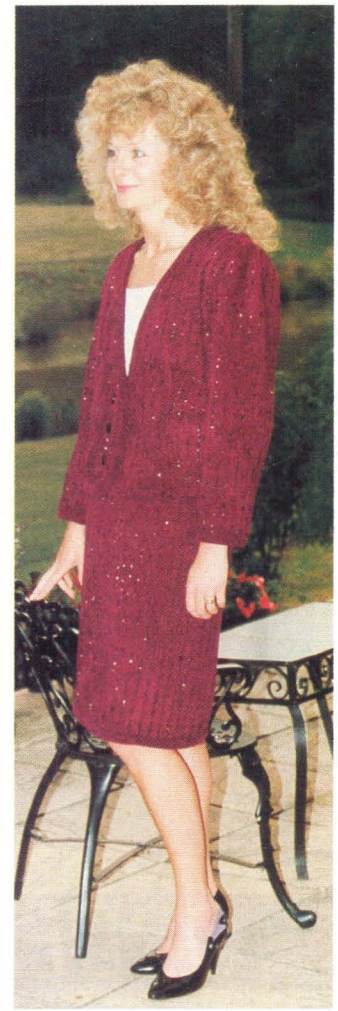
Colours and patterning exactly the same as Swatch 1, BUT the knitting has been pressed sideways eliminating any difference in the weaving.

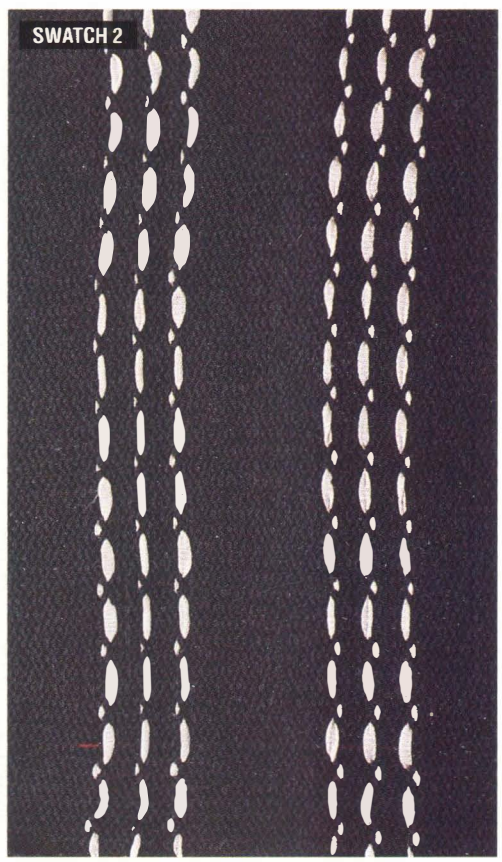
SWATCH 3

Base yarn Yeoman's Lemon Grigna, weaving yarn Yeoman's Navy Chenille. Pressed sideways. Sample on left knitted on a 950i, pattern 263, pattern reversed to cut down selected needles (switch 6) T4. Note fabric will catch easily. Sample to the right, alternate needle weave, giving a good stable fabric. Note the way the weaving yarn covers the base yarn.

PICTURE

Two-piece suit from Ann's *Afternoon Collection* knitted in two strands of Bramwell Hobby woven with Yeoman's Chenille, the same as Swatch 3, right-hand sample, plus a glitter woven into the fabric every tenth row for detail. *The pattern is available by mail order from Posh Frocks by Ann Brown, 35 The Links, Whitehill, Bordon, Hants GU35 9HB. Send an SAE for details.*





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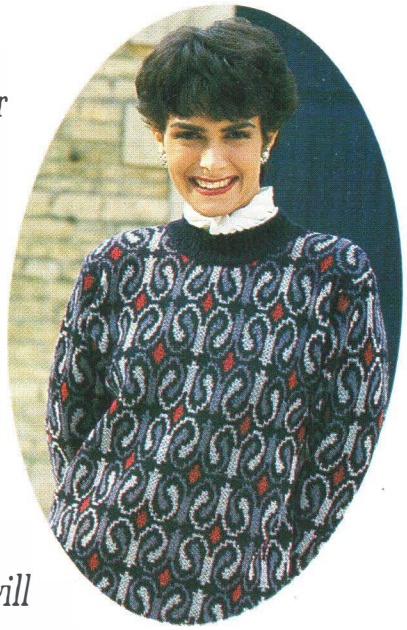

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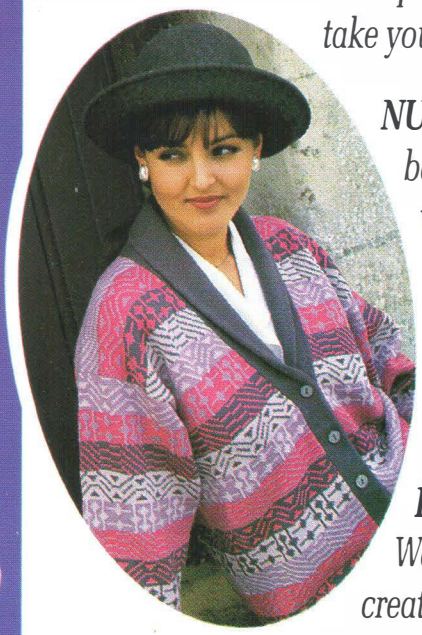

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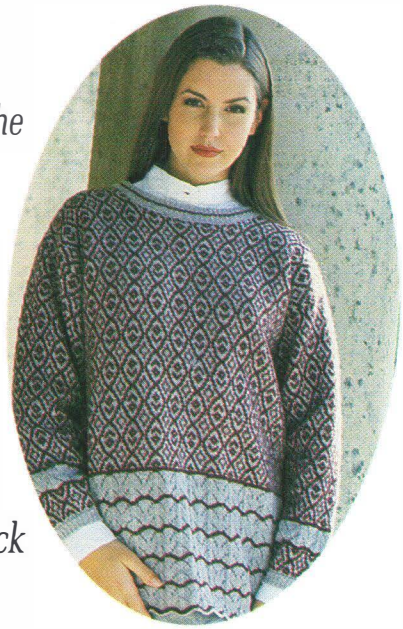

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